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ABSTRACT

This manual presents information about student learning, assessments, and evaluation, and gives practical suggestions for aiding student achievement in the visual arts. The Introduction, (1) "Finding Tar Beach: A Context for Assessment" (Deborah Smith-Shank) reminds educators that evaluation, assessment, and judgment procedures selected should make sense within parameters of knowledge transmission, transaction, and transformation. (2) "A Period of Challenge and Opportunity" (Jerome J. Hausman) sees art standards and evaluation as symbiotic, and places the role of evaluation in the context of educational reform with art as a basic component of the core curriculum for all students. (3) "Looking at Evaluation: What Good is It?" (E. Manley Delacruz) considers varying perspectives, methods, and purposes that shape the enterprise of educational evaluation. (4) "Evaluation of Individual Student Learning" (L. Willis-Fisher) gives perspectives on evaluation, an overview of methods currently being used in the field, a section on portfolio process, descriptions of evaluation methods, examples of performance-based assessment, and rubrics developed by teachers. (5) "A Working Evolution of a Criterion-Referenced Rating Scale" (Marilyn Schnake) presents a rating scale designed for use by 3 levels of users, the student, the classroom teacher, and the art specialists. (6) "Response: Discussion and Beyond the Beginning" (Carmen Armstrong) is a response to previous chapter topics. (NP)

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Illinois Art Education Association
Mini-Manual

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Evaluation in Art Education

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Evaluation in Art Education

Editors:

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&
Jerome J. Hausman

Published by the Illinois Art Education Association

1994

The Mission of the Illinois Art Education Association

* To provide leadership for the advancement of quality art education.
* To further professional development and the pursuit of knowledge and skills,
* To facilitate communication,
* To promote conditions for the effective teaching of art,
* To cooperate with other organizations,
* To impact educational change and reform,
* To encourage membership, maintain financial stability, and promote efficiency of the organization's operation.

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The following people at NIU helped make this IAEA Mini-Manual possible. Special thanks are due to the computer wizzards in both the school of Art and Instructional Technology for their technical help. Thanks to Richard Carp, Chair of the School of Art, and to the NIU student chapter of NAEA. Extra special thanks to the children of my neighborhood for their wonderful drawings that grace these pages.

D. Smith-Shank

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Bjarna Hove, age 12

A NOTE FROM IAEA PRESIDENT Marilyn Schnake:

The Illinois Art Education Association's mission is to provide leadership for the advancement of quality art education. Establishing this manual is one of many ways of guiding and asisting art educators as they reach appropriate decisions regarding student art learning.

The Board of Directors is pleased to present this mini-manual written and contributed by members of the IAEA Board and by Illinois art educators. We are grateful to our editors and contributors who have diligently prepared a perspective for us to contemnplate as we design a quality curriculum for our Illinois students.

What is "quality education?" This question is the current center of discussion across the land. School reform proponents have examined many facets in the life of a student that contribute to learning. Two factors have emerged nationally -- standard setting and performance-based assessment. Our task is to identify what we want students to know and do, determine expected levels of attainment, then determine what students have achieved.

In both domains of standards and assessment, the IAEA supports art educators who are currently determining s.andards at their local level - we trust reflecting the National Standards for Arts Education - and are identifying a battery of assessments that are performance-based and authentic in nature.

At a time when public education is under scrutiny, it is incumbent upon all educators to find methods that document learning when performed and demonstrated and in such a way that students are engaged and responsible. Educators know that assessment is ongoing and continually adapted to the interests of the student and to the expectations of the state, community, and school. These assessments must then lead to an evaluation of the student as well as an evaluation of the program that has created the learning experience. The national educational reform movement provides a climate that encourages us to analyze all aspects of student learning.

In this manual, you will read about student learning assessments, evaluation, and practical suggestions for aiding student achievement in the visual arts. Read what is contained herein, reflect on the message, apply for your purpose, improve where appropriate, and inform us of your adventure!

EXPLORING TAR BEACH AS A CONTEXT FOR ASSESSMENT

Deborah Smith-Shank
Northern Illinois University

In Tar Beach (1991), Faith Ringgold tells the story of Cassie, an eight year old, African-American and Native-American third grader, growing up in the 1940s. While Cassie's parents and their friends are having a picnic on the roof of their apartment on "tar beach" in New York City, Cassie's creativity propels her into space above and around the context of her life. By visiting the sites of her parents' stories, Cassie takes possession of the power those sites have over her family. She flies over the George Washington Bridge which her father had helped to build, and she feels proud. She soars passed the building housing the union that denied her father membership, and understands injustice. For dessert she flies over the 24 story apartment building that is under construction and passed the ice cream factory, wishing them for her own family. Cassie's flight epitomizes the imagination, experience, and creative activity we, as art educators, seek for our students.

If Cassie were transported from the 1940s to the year 2000, instead of flying, she might be getting ready to take her first official United States competency test proposed by the recently legislated "Goals 2000." Cassie will need to demonstrate her competency in the English, mathematics, science, history, geography, foreign language, and in the arts. While Cassie is being tested, her teachers will also be undergoing scrutiny to see if they have provided sufficient guidance in their respective disciplines. Curricula throughout the United States will be evaluated for their merit, effectiveness, and content. At the same time, the institution of schooling itself will be regarded by impartial (and biased) eyes, as formal education focuses on proving its intrinsic worth to legislators and taxpayers. Assessment, evaluation, and then of course, judgment.

How can art educators ensure that in the mix of assessment and evaluative procedures and the ultimate judgment of art programs, that imaginative children like Carrie, continue to receive the best art educations we have to offer? How can we ensure that the substance of art education continues to encourage creativity, innovation, and exploration, while also teaching for exemplary test results?

Throughout the assessment, evaluation, and judgment process, it is crucial to keep in mind the reasons we teach art. I personally make art because, for me, art is a particularly human, enriching, elaborating, and spiritually enhancing enterprise. I teach art to share these ideas, in the ways Irwin (1991) found that

many art teachers do. He pointed out that we teach art for transmission of knowledge (that is, we teach the information we know to those who don't know it because we think it's important). We teach art through transaction (we teach problem solving approaches so that our students will be able to use these skills independently after they've left our classrooms). Finally, we teach art for a stab at transformation (with hope that art can be a vehicle for positive personal and social change). The evaluation, assessment, and judgment procedures we select should make sense within these parameters.

The best art education is inclusive and hospitable to students of all ages and backgrounds. It is multicultural, international, and national, but also addresses regional and local influences. It takes into account and builds on the knowledge, belief systems, and skills students bring with them to their art classrooms while at the same time, it enables students to leave classrooms with added knowledge, skills, and abilities. The best art education is not finished at the end of the semester or school year, but rather teaches students to be lifelong performers, visual coders and decoders, critics and appreciators, and continuing students of art.

Appropriate assessment, evaluation, and judgment can help us to build the strongest art education programs that we've seen in the short (approximately 100 year) history of art education in this country. Appropriate assessment, evaluation, and judgment are essential for providing students with feedback about their progress. They are essential for art teachers to receive feedback about their teaching strategies and methods. They are essential for legislators and policy makers to ensure that programs and materials meet the needs of communities and students.

At the same time, there are pitfalls to implementing any assessment, evaluation, and judgment programs and tools. I have talked to hundreds of people who have encountered "bad" assessment, evaluation, and judgement (Smith-Shank, 1993). These people remember art classes with emotions that range from dislike to terror, and have long stories to share about their experiences. Many of them remember art teachers who singled them out for verbal criticism during formative evaluations. Many remember what they perceived as arbitrary assessment of their artwork. Many others remember the anger they felt at being expected to draw, but never being taught how to do it. Inappropriate assessment, evaluation, and judgment of these people's artwork has caused their "art anxiety" (Smith-Shank, 1992).

We can make a difference in the evolution of the art education profession. Assessment, evaluation, and judgment tools can be appropriate, successful, and useful. They can be democratic, multicultural, inclusive, and just. To ensure that these evolving tools are serving the needs of your art students, let your voice be heard. Join our State and National art education organizations. Join evaluation teams and teams of decision makers at the local, state, and national levels.

Cassie wanted more from her life than Tar Beach, and she found it. When she discovered the path to imagination filled with new sensations and new knowl-

edge, she was also anxious to share her experiences. While we edit our own assessment tools, share our discoveries, and make the choices to become active in the politics of art education, we might also keep in mind the underlying assumptions that helped Cassie teach her brother Be Be to fly. Cassie explained patiently, "... It's very easy, anyone can fly. All you need is somewhere to go that you can't get to any other way. The next thing you know, you're flying among the stars."

It seems to me, that's what art education is about.

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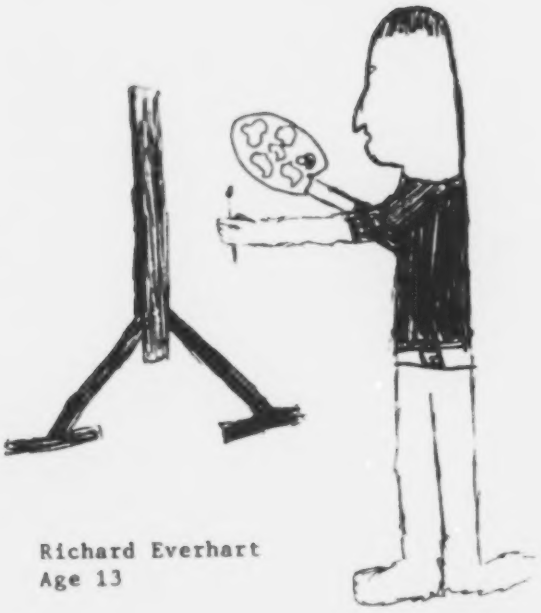

Richard Everhart
Age 13

A PERIOD OF CHALLENGE AND OPPORTUNITY

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All of us engage in evaluation in one way or another as part of everyday events. Daily there are judgments and evaluations made that are connected with things that we are doing. It's not unusual to hear questions posed: How am I doing? Am I on track? How do I rate? or compare with others? We especially want to know how well we have done (or are doing) in areas of personal or professional interest. Of course, most evaluations are done informally. There's no paperwork or record keeping.

For a long time, more formal evaluation of fine arts education in our elementary and secondary schools has been relegated to a relatively lesser priority. Instruction in the fine arts was not seen as being as important as more traditionally taught subjects. Besides, art teachers were more comfortable with more informal evaluations. Their teaching was seen as a more personal and individual affair. Formal evaluation was felt to be a "pain in the neck."

Attitudes toward evaluation are undergoing dramatic change. All aspects of education are undergoing scrutiny; accountability has become a major concern. Presently, the arts are being viewed as important for both their intrinsic and their associated educational values. It is being asserted that education in the fine arts provides essential components in the development of all students. The arts are recognized as providing a basis for unique ways of knowing. No one can now claim to be truly educated who lacks basic understanding and skill in the arts.

How are we doing? Are we on track? How do we rate? These are questions being asked by school boards and interested citizens. More important, questions calling for formal evaluation are being asked by teachers. After all, teaching and evaluation are inextricably linked. We are now in a period when greater clarity and connectedness are being called for by teachers, parents, and school boards.

Development of National Standards

In 1992, in anticipation of the Goals 2000: Educate America Act, the Consortium of National Arts Education Associations (Art, Music, Theatre, and Dance) received a grant from the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities to develop National Standards for Arts Education: what the nation's students should know and be able to do in the arts.

The Goals 2000: Educate America Act (1994) codifies into law National Educational Goals. President Clinton has signed this legislation. The law acknowledges that the arts are as important to public education as English, mathematics, history, geography, science and foreign language. Title II of the Act addresses the issues of "education standards." It establishes a National Education Standards Improvement Council which has the responsibility for overseeing the development of National Standards. The Consortium of National Arts Education Associations has now completed its task of framing National Standards for Arts Education. These Standards have been accepted by the Standards Improvement Council. Indeed, over 100 organizations and associations from within and outside of education have endorsed the Arts Education Standards: American Arts Alliance, American Association of School Administrators, Association of Teacher Educators, The College Board, National Education Association, the National PTA, National Association of Elementary Principals, National Association of Secondary School Principals and many others.

National Standards for Arts Education are important to us all. First, they help define what good education in the arts should provide: a grounding in a broad body of knowledge and the skills required to make sense and use of the arts discipline. Second, when states and school districts adopt these standards, they will be going on record in support of clarity and effectiveness in arts instruction. As published, the Fine Arts Standards provide a clearer sense for competence and educational effectiveness without imposing a singular, rigid mold into which all arts programs must fit. Here, it should be emphasized that use of the Standards will be voluntary on the part of school districts. The Standards have been articulated as deliberately broad statements to enable the development of more specific local curricula objectives and to draw upon local interests and resources.

Do the Standards provide us with clear and precise instructions for the teaching of art? The answer here has got to be "no". What the Standards do provide are the broad guidelines within which a curriculum can be designed. The Standards for Visual Arts Education were written by a task force made up of experienced Art Educators. Numerous drafts of the Visual Arts Education Standards were broadly circulated within the field. Comments, criticisms, and suggestions were received and considered as the task force's draft was revised prior to reaching its present form. Even now, there is a commitment for continuing review and revision in the light of new ideas and experiences. The Visual Art Education Standards will be a "dynamic" and "living" document.

What are the "Content Standards" for visual art education? Here, it should be noted that the same content standards were used for the grade categories K-4, 5-8, and 9-12. Basically, these are general content areas that are dealt with at all age levels. The differences can be seen in anticipated "achievement standards" where factors of developmental and experiential differences have to be taken into account. The Content Standards for Visual Arts instruction as contained in the Standards document are:

1. Understanding and applying media, techniques and processes.
2. Using knowledge of structures and functions.
3. Choosing and evaluating a range of subject matter symbols and ideas.
4. Understanding the visual arts in relation to history and cultures.
5. Reflecting upon assessing the characteristics and merits of student work and the work of others.
6. Making connections between visual arts and other disciplines.

For each of the above content standards, there are achievement standards that set forth, in more detail, the things that students should be able to do. The achievement standards are organized in relation to grades K-4, 5-8, and 9-12. For example, under the content standard: Understanding and applying media, techniques, and processes the following Achievement Standard is offered for Grades K-4:

a) know the differences between materials, techniques, and processes.
b) describe how different materials, techniques, and processes cause different responses.
c) use different media, techniques, and processes to communicate ideas, experiences, and stories.
d) use art materials and tools in a safe and responsible manner.

At the 5-8 grade level, the Achievement Standard is stated as follows:

a) select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.

b) intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communi cation of their experiences and ideas.

At the 9-12 grade level, the Achievement Standard is presented at two levels: "Proficient" and "Advanced." This section makes note of a Proficient Achievement Standard for most students along with an Advanced Achievement Standard for students with special interests and abilities.

Proficient:
a) apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

b) conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes their use.

Advanced:

c) communicate ideas regularly at a high level of effectiveness in at least one visual arts medium.
d) initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation.

The Standards are written in such a way that each school district, school, and art teacher are left considerable latitude in operationalizing the means by which the Standard is achieved. For example, different materials, techniques and processes are left open to be identified in each instructional setting. It needs to always be kept in mind that "the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe, and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects." (National Standards For Arts Education, 1994, p. 11).

The National Assessment of Educational Progress

Parallel with the adopting of National Standards in Arts Education, the National Assessment of Educational Progress (a Congressionally mandated Project of the National Center for Educational Statistics) has completed a framework for a proposed 1996 Assessment of Arts Education. NAEP will report on student achievement in general through working with nationally representative samples.

There have been "overlapping" members active in the National Standards and NAEP Projects. Thus, Standards setting and the design of National Assessment have been linked. The Visual Arts Content Outline for the NAEP Project is as follows:

Creating

A. Students generate subjects, themes, problems, and ideas for works of art and design in ways that reflect knowledge and understanding of values (personal, social, cultural, historical), aesthetics, and context.

B. Students invent and use ways of generating visual, spatial, and temporal concepts in planning works of art and design.

C. Students select and use form, media, techniques, and processes to achieve goodness of fit with the intended meaning or function of works of art and design.

D. Students experiment with ideas (sketches, models, etc.) before final execution as a method of evaluation.

E. Students create a product that reflects ongoing thoughts, actions, and new directions.

F. Students reflect upon and evaluate their own works of art and design (i.e., the relationship between process and product; the redefinition of current ideas or problems and the definition of new ideas, problems and personal directing).

Responding

A. Students describe works of art and design in ways that show knowledge of form, aesthetics, and context (personal, social, cultural, historical).

B. Students analyze and interpret works of art and design for relationships between: form and content, form and meaning or function, and the work of critics, historians, aestheticians, and artists/designers.

C. Students articulate judgments about works of art and design that reflect attitudes and prior knowledge (description, analysis, interpretation).

D. Students apply judgments about works of art and design to decisions made in daily life, developing a personal belief system and world view that is informed by the arts.

Work is now underway in designing the specific assessment methodologies to be applied at grades 4, 8, and 12 in 1996.

Developments in Illinois

The centerpiece of the Illinois Education Reform Legislation of 1985 was the establishment of the Primary Purpose of Schooling. The Law defined the "primary purpose" as the transmission of knowledge and culture in language arts, mathematics, biological and physical sciences, social sciences, fine arts, and physical development and health. State Goals for Learning in each of these areas have been identified by the Illinois State Board of Education. The Fine Arts State Goals for Learning are as follows:

As a result of their schooling, students will be able to:

1) understand the principal sensory, formal, technical and expressive qualities of each of the arts;
2) identify processes and tools required to produce visual art, music, drama and dance;
3) demonstrate the basic skills necessary to participate in the creation and/or performance of one of the arts;
4) identify significant works in the arts from major historical periods and how they reflect societies, cultures, civilizations, past and present; and
5) describe the unique characteristics of each of the arts.

State Standards for the Fine Arts will be consistent with the National Standards. Schools will be encouraged to use these standards when analyzing local assessment information. For the fine arts, school districts will identify the grades they will assess. Districts are being required to assess all students in at least two grades prior to grade 9, and in at least one grade during high school. The State Department of Education will conduct special statewide studies beginning with the 1995-96 school year.

The Illinois School Improvement Plan Framework makes clear the structure for reviewing the work being done in planning and evaluating learning outcomes in the Fine Arts. Here, it should be emphasized that each school will be responsible for developing a "School Improvement Plan" that includes the arts along with other basic areas of study. Schools will be required to present the following for review:

1. School Demographic Characteristics (Analysis of existing conditions).
2. Learning Outcomes, Standards and Targets (Expectations).
3. Instruments and Procedures for Assessing Student Knowledge and Performance.
4. Analysis of School-Level Summary Data.
5. Evaluation.
6. Establishing New Targets (Expectations) and Implementing Activities to Increase Student Performance.
7. Reporting to the Public.

Mandate for Evaluation Initiatives in Illinois

It is understandable that art teachers would view present-day emphases upon evaluation with some fears and trepidations. We all know of the abuses of testing. Many of us have experienced more mechanistic approaches that approximate "trivial pursuits". We all know of problems stemming from test items that reduce learning in art to simplistic definitions. Teachers who teach for meeting the requirements of such testing are reduced to learning activities that bear little

or no resemblance to art. Most assuredly, this is not a direction we would wish to follow. At the same time, we should not fall into a trap of assuming that all evaluation efforts are doomed to failure. Responsible and responsive evaluations are possible and desirable.

The Illinois School Improvement Plan Framework seeks to operationalize an ongoing process in which each of the parts are related. Starting with an analysis of existing conditions in a school, the staff then proceeds to identify standards, learning outcomes, and expected levels of achievement. The professionals (including the art teachers!) then develop and utilize assessment instruments (including authentic or performance approaches) to serve as a basis for analyzing student performance and evaluating the program. The "expectations" are reviewed and the program revised. At appropriate points in the process, there should be a reporting to the public.

Never before in the history of art education in the United States has there been such a clear call for establishing the arts as a basic component in the education of all students. National Standards have been articulated, a plan for the National Assessment of Educational Progress in the Arts in now in place, and the State of Illinois (along with other states in the nation) is hard at work in setting standards and assessment requirements for the arts in education.

This should be seen as a time of opportunity!

Morgan Shank, age 13

LOOKING AT EVALUATION: WHAT GOOD IS IT?

Elizabeth Manley Delacruz
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Evaluate [Fr. evaluer; to value; L. e—, from, and valere, to be strong, to be worth.] 1. to determine the worth of; to find the amount or value of; to appraise. 2. in mathematics, to determine the numerical value of; to express in numbers. (Webster's New Twentieth Century Dictionary, Unabridged Second Edition, 1983).

Educational evaluation is the systematic inquiry, judgement, and reporting on the nature and/or worth of selected educational phenomena: student learning, development, and performance; teacher expertise, performance and qualifications; curriculum design and implementation; textbooks and other instructional resources; educational facilities and equipment; school organizational structure; school and classroom climate; school and community relations; educational policies and programs; and ideas, plans and objectives (Worthen & Sanders, 1987). Art teachers typically engage in or are the subject of educational evaluation in many different ways: we assess, evaluate, and grade the students in our classes; we examine, select, and purchase textbooks, reproductions, slides, and other curriculum resources; our own competence and performance are evaluated by school administrators; our programs are reviewed periodically by local, regional, and state accreditation agents; and we write descriptive accounts of the benefits of our programs for parents and policy makers.

The flurry of activity directed toward the development of more and better evaluations is driven by the accountability movement, which has dominated practices in public school education for the past quarter century. Although the goal of evaluation is to make an informed judgement, evaluations are used for varying purposes: to provide information on which to base decisions about educational programs, personnel, or materials, to assess student achievement and other outcomes, to judge curriculum materials, to accredit schools, to monitor the expenditure of public funds, and to improve schooling (Worthen & Sanders, 1987).

Each of these activities rely on a set of assumptions, information gathering methods, and objectives. This chapter will consider varying perspectives, methods, and purposes that shape the enterprise of educational evaluation with the hope that we will take a more central, active role in defining, conducting, and utilizing evaluation information to ward our own ends.

The Nature and Use of Educational Evaluations

Educational evaluations can be *formative* (such as improving a particular unit of study, or a proposed curriculum) or *summative* (such as deciding whether that a or curriculum meets its goals) (Bloom, Hastings, & Madeus, 1971). Formative evaluations usually take place within the context of implementing a particular program of study or instructional strategy. Programs and instructional activities may be modified several times before the end of the unit under study. Summative evaluations may involve collecting information while the program is ongoing, but the judgement is rendered at the end of the unit of study. Decisions about the continuance of particular programs, the use of particular materials or resources, or the employment of certain procedures usually involve questions about the impact, effectiveness, and costs of programs and procedures. Formative evaluations are often conducted by the teacher or program administrator for the purpose of improvement of instruction and/or curriculum development. Summative evaluations are often conducted by an external evaluator after the program is done.

Educational evaluations may be *descriptive*, *prescriptive*, *conceptual*, or *political* in form and nature. *Descriptive* evaluations often provide observational accounts of social conditions or program processes. *Prescriptive* evaluations tend to offer more recommendations for action in addition to illuminating a problem. This kind of evaluation involves the evaluators more deeply in the role of interpreting events, making judgements about data gathered, sharing value decisions with policy actors, and offering suggestions for change than descriptive evaluations. *Conceptual* evaluations tend to be less immediately relevant to a specific policy or program, focusing instead on clarifying and refining thought about programs and policies. As Weiss (1977) points out, however, conceptual evaluations may, in fact, be more directly relevant to particular organizations and institutions as they contribute to a reconceptualization about site specific policies and programs.

Educational evaluation is not solely an activity of seeking information and rendering judgement for the purposes of informing decisions. "Political and human factors are inevitably present in every evaluation situation and must be dealt with" (Worthen & Sanders, 1987). Informal and formal evaluation, both formative and summative, shape educational practice and policy. Judgements effect decisions. Decisions rest not only upon the qualities of the phenomena under investigation, but on the beliefs of the evaluator and the individuals requesting the evaluation (the clients), the purposes of the evaluation, and the impact of decisions on those who will be effected, the holders. Students have a stake in teachers' judgements and decisions, teachers have a stake in the judgements and decisions of school administrators, and administrators have a stake in judgements and decisions of the public at large and the legislative bodies that represent public interests. Policy makers respond to the incentives and rewards of their own positions and programs (Weiss, 1977). Political pressures bear on evaluations both in their making and in their utilization.

Methods for assessing and evaluating persons, processes, programs, and products evolved from educational research paradigms modeled after the social sciences and popularized in the 1960s. Concerns about the relevance, sensitivity, and accuracy of various kinds of educational evaluation have led to significant methodological improvements and refinements in what is a relatively young field. We now find a diverse range of sophisticated methods available for appropriate inquiry: tests and measurements, surveys and questionnaires, document analyses, content and trend analyses, quality rating sheets, observation checklists, interviews, ethnographic studies, journalistic writings, personalistic and self-reflective analyses.

Approaches to Educational Evaluation

Objectives-based evaluation approaches. Criterion-referenced testing programs and competency testing are examples of objectives-based evaluation. Competency testing (sometimes known as minimum-competency testing) is currently in wide use to determine whether students have mastered the minimal objectives established for each grade level. Fueled by the accountability movement, these and other objectives-based evaluation approaches have fostered the development of a variety of measurement procedures and instruments designed to determine the degree to which educational activities bring about stated goals and purposes. Credit is given to R.W. Tyler for popularizing this approach. Tyler's "straightforward procedure of letting objective achievement determine success or failure and justify improvements, maintenance, or termination of educational activities proved to be an attractive prototype" (Worthen and Sanders, p. 70). The use of sophisticated methods for gathering and assessing information on student or program achievement, and reliance on a seemingly simple set of assumptions have made the objectives-based evaluation approach easy to implement.

Critics point out, however, that this approach fails to offer information regarding the underlying causes of discrepancies found between objectives and achievement, that it neglects the context in which educational activities occur, and that it promotes a simplistic vision about education. Scriven has argued for the evaluation of the purpose of educational activities along with the evaluation of the consequences of the activities (cited in Worthen & Sanders, 1987). He and others developed an offshoot of objectives-based evaluation, called Goal-Free Evaluation. Goal-Free evaluation is the evaluation of outcomes, whether or not they were intended, and attends to the side-effects of educational programs. What is particularly compelling about Goal-Free evaluation is that the focus of the evaluation is not on the degree to which performance matches stated goals. Rather the criteria against which the program is evaluated reflect the needs and perspectives of the individuals under study, the stake holders. What qualifies this method as objectives-based evaluation is that the evaluator examines program objectives after the evaluation has been conducted, and makes recommendations based on all observed effects.

Art teachers employ objectives-based evaluation strategies both informally and formally. Ongoing instruction typically involves demonstration and coaching. We model desired performance with materials and processes and provide practice with guided feedback. Students work toward specific goals or objectives and learn to employ the standards or criteria of our profession as they complete specific tasks. Students alter their conceptions and behaviors as a result of our interactions with them, but we also alter our own conceptions and behaviors in this setting. Sometimes we reteach material as we realize that students have not integrated targeted concepts and skills. Other times we shift the focus of our intended learning goals, as we become more cognizant of student needs and interests. Our comments, questions, critiques, corrective suggestions, encouragements, and unit modifications constitute informal, formative evaluation.

Our formal evaluation methods typically involve the assessment, evaluation, and grading of student art works, and use of teacher-made tests, administered at the end of a unit of instruction or at the end of a semester. Some art teachers require students to submit process portfolios and self-evaluations with their final art works, focusing on particular aspects or objectives of the lessons. These teachers then respond to the preliminary and final works along with the self-evaluations. Our tests often require students to draw upon their understanding of art and design concepts and principles or students' recall of exemplary artists and their works.

Management-oriented evaluation approaches. Whereas program objectives are the focus of objectives-based evaluation approaches, management-oriented approaches are directed towards the informational needs of decision-makers. In this approach evaluators work closely with program administrators in identifying decisions that must be made, collecting information about the relative advantages and disadvantages of alternative courses of action, and providing recommendations according to the criteria specified by the decision-maker. Management-oriented evaluations have been used by school districts to guide educators through program planning, operation, and review, to aid staff in program improvement, and for accountability purposes. Management-based evaluation approaches are favored by many administrators and school boards. On the down side, management-based models address the concerns of administrators, who may have differing needs than teachers. Decisions are made on the basis of information requested that by-passes criteria specified by other stake holders in the implementation of policies.

It is important for art teachers to be informed about the manner in which administrative decisions are made on the basis of these kinds of evaluations. We should know the purposes of these evaluations, the kinds of information sought, and the background and competence of the evaluators. Our participation, input, and concerns should be included during, not just after the evaluation is conducted.

Expertise-oriented evaluation approaches. Formal professional review panels, accrediting agencies, funding agency review panels, and individual reviewers of educational programs, materials, or personnel share a common reliance on qualified professional experts. Contributions to pedagogy in various subject areas are reviewed by members of the respective professions. Curriculum materials are evaluated by subject-matter specialists. Reviews of institutions or individuals are conducted by trained evaluators working for district, state or federal licensing agencies. Site visits by peer review teams are conducted to evaluate the quality of educational programs. Despite their vast differences and applications, formal professional review systems utilizing the expertise of qualified evaluators share common features: articulated standards, systematic procedures, and regular periodic schedules for the conducting of reviews.

Eisner (1985) argues that practitioners and teachers may bring their expertise to bear in evaluating the quality of education much in the manner of connoisseurs and art critics. He sees the process or method as qualitative, or humanistic inquiry, inquiry that is not steeped in the ideology of "scientism." In Educational Connoisseurship and Educational Criticism the teacher, aware of the richness and complexities of classroom phenomena, brings that high level of understanding and insight to the process of disclosure. In this case disclosure is a "vivid rendering so that others might learn to see what transpires" (Eisner, 1985, p. 111). Eisner likens the disclosure process to the activities of art critics. An educational critic perceives not only what is overt and obvious, but also what is subtle and covert.

Expertise-oriented evaluation approaches, especially with respect to the accreditation of educational institutions have resulted in the development of clearly articulated standards, criteria, and guidelines for assessing institutional effectiveness. Critics point out that the accreditation system are sometimes perceived as unreliable because professionals may not police their own operations very vigorously. Furthermore many contend that inter-judge or inter-panel reliability is absent. The questions of whose expert opinions should be used in rendering judgements and their reasons for ascribing to particular standards plague this evaluation approach.

Art teachers should participate in expertise-based evaluations whenever possible. We should ask to be members of school-based curriculum review panels, even when these panels are concerned with the total school curriculum. Decisions about curriculum materials, content, and policies, and recommendations to school administrators and school boards are often developed by these panels. Equally important is our interaction with representatives of accreditation agencies or quality review teams. Participation in formal evaluations on this level provides us with the opportunity to address not only *content standards*, what students should know, *performance standards*, the manner in which students demonstrate their knowledge and abilities, but also *delivery standards*, identifying resources, processes, and facilities that must be provided to ensure that students have the opportunity to learn (Selden, 1993).

Consumer-oriented evaluation approaches. Educational products developed and marketed to schools include textbooks, curriculum packages, instructional media, equipment, staff-development training programs, and materials and supplies. The marketing strategies of the educational products industry are innovative. The ed-biz is big business (Parkay, 1976). Annual sales of educational products in the U. S. exceeds $500 million. For this reason some educational evaluators have developed strategies for determining the quality and effectiveness of heavily marketed products. Scriven and others have developed lists of criteria for evaluating educational products. These lists ask for evidence of product effectiveness, field testing in typical situations, educational significance, content appropriateness (including inclusion of most recent developments in respective disciplines), cost-effectiveness, range of utility, considerations of unintended effects, and moral considerations, including content bias or stereotyping.

Some states evaluate and sanction the purchase of "state-approved" curriculum materials, limiting the selection of materials by teachers. Illinois has not taken this approach with respect to the arts. Rather such decisions are often left to local curriculum review teams, as discussed above, or to individual teachers. Art teachers in Illinois have developed a variety of methods for evaluating and purchasing instructional resources, but our efforts are individualistic, private, and rarely shared beyond our own classrooms. *A means by which our criteria and subsequent judgements on the quality, appropriateness, and cost effectiveness of art instructional resources can be made available to other art teachers is needed.* Such an endeavor might result in a broadly-based quality checklist which could be applied to a variety of products, or even a published description of particular materials and resources, developed by art teachers independent of the product developers, whose primary goal is sales.

Naturalistic and participant-oriented evaluation approaches. Criticisms of traditional evaluation approaches include concern about the relevance of evaluation activities and reports to students and teachers. Many large-scale evaluations, based on a product-outcome point of view, are conducted without the evaluator ever observing classroom interactions. Stake, Guba, Scriven, and Patton have developed more holistic approaches (Worthen & Sanders, 1987). Ethnography, case study, and other qualitative and descriptive research techniques form the methodological basis of these approaches. Several unique characteristics unite these approaches: a respect for the complexity of educational enterprises, an intuitive, emergent orientation to understanding that complexity, and the use of a multiplicity of data.

Stake's "responsive approach" grew out of his early work in the schools. This approach is oriented more directly with the "realities" of program activities, stake holders' values and perspectives, and audience understanding. Stake maintains that the primary activities of evaluation should be description and judgement. He offers a framework for thinking through the procedures of conducting

these two primary activities, a framework which highlights the context, attitudes, expectations, and conditions of all participants. Interest in formal objectives or formalized data collection are secondary to the interaction between the evaluator and the stake holders, and the rich portrayal of the actualities of the process or product being evaluated.

A diverse range of approaches have developed over the years, including Stake's "Countenance Model" and Stake's "Responsive Evaluation", Rippley's "Transactional Evaluation," Parlett and Hamilton's "Illuminative Model," and MacDonald's "Democratic Evaluation" (cited in Worthen & Sanders). Champions of pluralistic, participatory, holistic, responsive evaluation approaches argue that these approaches are more sensitive to the human element in evaluation, and that they offer the greatest potential for gaining new insights about education. Critics claim that these approaches are "soft," expensive, subjective, and result in unprovable conclusions. Despite criticisms, responsive, naturalistic evaluation strategies are gaining favor, as evidenced by the alternative assessment movement. What is particularly interesting about this movement is the fact that its proponents and developers have looked to the arts for guidance.

Teachers' Approaches to Evaluation: Assessment and Evaluation of Student Learning

Much to the delight of some and the dismay of others, pressure on teachers to document, disclose, and make available for public scrutiny the manner in which they assess and evaluate student knowledge and skills is on the increase. Intense interest in assessment and evaluation is part of the larger accountability movement that has held the attention of both the public and the teaching profession for the past twenty-five years. In its early manifestations, the evaluation of student learning took the form of wide-scale, high-stakes tests and measurements. Traditional approaches to the assessment and evaluation of student learning involve the use of standardized tests. Such tests are often single-occasion, unidimensional, timed exercises, usually in forced-response, multiple-choice or short answer form (Chittenden, 1991; Mitchell, 1992; Wiggins, 1993). The use of such tests assumes that a small number of items acts as a proxy for knowledge of a larger content area to be learned.

A significant number of researchers and educators now view many teacher-made and standardized paper-pencil tests as unauthentic and uninformative. Methods for assessing and evaluating students have become more naturalistic, student-based, closer to classroom practice have begun to gain favor in recent years (Chittenden, 1991). Chittenden believes that interest in these alternative forms of assessment has been prompted by larger curriculum reform efforts, which place greater emphasis on holistic learning and learning styles, and less emphasis on isolated subskills.

Some distinctions: Assessment, evaluation, and grading. In the context of teachers' evaluations of student learning, the concept evaluation should be distinguished from assessment and grading. *Assessment* is the process of determining the nature of and degree to which students have developed desired knowledge and competencies. Teachers assess or measure student learning in relation to particular content and achievement standards. These standards, or intended learning outcomes, are derived from both the disciplines under study and from knowledge about students' capabilities at different ages. *Evaluation is* the process by which teachers then judge the quality and value of student learning or performance. Although evaluation occurs after assessment, assessment and evaluation go hand in hand. *Grading* is the symbolic assignment of relative or comparative value to student performance. Grading takes the form of numerical or letter designations, and are used to rank, track, or qualify students in their respective subject areas and in relation to other students. Teachers may assess student learning and performance without assigning grades to their work, but the assignment of grades to rate and rank students always relies on assessment and evaluation.

Teachers' formal and informal methods of evaluating students. Teachers evaluate constantly, both inside and outside the classroom. Their methods and judgements are both formal and informal, or internalized, as they participate in dozens of distinct activities. Teachers' informal and ongoing evaluations and decisions are embedded in the educational complex. Their choices, procedures, and interactions with students are part of the flux of classroom life. The value of teachers' informal and ongoing evaluations that take place in the classroom cannot be overstated. Recent writings in the field of educational research highlight the importance of teachers' perceptions, judgements, and aspirations.

Worthen & Sanders distinguish teachers' informal and ongoing judgements and decisions from formal evaluation. Formal evaluations employ more explicit procedures to collect information, assess or measure observed phenomena against particular standards, and apply agreed upon criteria to the process of judging the quality and merits of whatever is being evaluated. Chittenden (1991) identifies several formal and informal approaches teachers employ to assess and evaluate student learning. These approaches include *keeping track, checking up, finding out,* and *summing up.* Teachers have devised many methods for tracking and making records of student activities and accomplishments: informal folders, inventories, and class lists have been used to assist teachers in monitoring individual student progress. Students also contribute to the process of tracking their own work by keeping journals.

Teachers informally check student learning during class discussions and individual interviews by asking students questions and observing their responses. Tests are a more formal way of putting questions to students. Chittenden reminds us that it is important to keep in mind that although useful, this sort of interrogation, the asking of questions to check up on students, is peculiar to schools, and not usually part of everyday discourse.

Organizing information about student learning and preparing summative reports for individuals outside the classroom feeds the demands of the accountability movement. Summative reports, especially when they play into the arena of high-stakes assessments, consume a good portion the assessment effort. Energies are directed toward presenting information that can have profound implications beyond the classroom door, and serious consequences for schools beyond their district offices (Chittenden, 1991).

Chittenden's last category of approaches to assessment, teacher inquiry about students' experiences, ideas, and understandings, is framed in the form of "finding out" what students think. In this approach, the teacher does not necessarily have certain right answers in mind, and does not expect a particular set of predetermined responses from students. Chittenden refers to this mode of assessment as *responsive inquiry*. He believes that responsive inquiry complements many of the new assessment approaches that are currently being advocated. Grumet (1987, 1992) suggests that teachers keep professional autobiographic journals as a method of conducting educational inquiry. This method has obvious applications to educational evaluation. Teachers' personal reflections and insights, recorded over a period of time, provide substantial data for subsequent personal analysis, as we ask ourselves what we want for our students, what is really happening in classrooms, and how we address educational needs and aspirations.

How Does Evaluation Information Get Used?

Consideration of the ways evaluations get used is as important as the reasons particular approaches are chosen, the nature of evaluation methods, or the particular form evaluation reports take. Teachers need to know how evaluation information will be used, and for what purposes. Stake holders should take an active role in shaping the way particular kinds of information are framed and conveyed (Brown & Braskamp, 1980).

Weiss (1987) identifies four ways in which policy makers use evaluation information: as *warning*, *guidance*, *reconceptualization*, and *mobilization* of support. Evaluations serve as *warnings of problems* when they signal that something is going wrong, and that something needs to be done. For example, evaluations might reveal information about degrees of success of specialized programs. Trend analyses also serve as warnings, indicating whether conditions are getting better or worse.

Evaluations also function to *guide program reforms*, as they inform decisions or give direction for program improvement. Often times, these evaluations are comparative in nature, indicating the differences between varying programs and policies. According to Weiss, policy makers don't necessarily respond favorably to guidance resulting from these kinds of evaluations. Weiss believes that it is much easier for evaluations to influence new programs than pre-existing ones "buffered by a phalanx of supporters" (1987, p. 16).

Sometimes evaluations *provide new ways of thinking* about familiar issues, activities, and outcomes. Or they counteract embedded assumptions about existing policies. "Reconceptualization" occurs when policy actors reinterpret events, or when they think critically about accepted criteria for success. Political uses of evaluations, or what Weiss calls *mobilization of support*, include persuasion and legitimization. Evaluation can reinforce commitments to selected programs and policies.

Distinguishing types of uses to which evaluations are put helps us to differentiate the varied ways evaluations may impact programs. This kind of inquiry into the nature and utilization of evaluations also enables stake holders to pursue areas of concern, including the appropriateness of particular evaluation strategies.

Another look at use: The politics of assessment and evaluation. Within the arena of public schooling, the assessment and evaluation of students serves varying purposes and aims: to provide evidence of learning; to evaluate student achievement of stated educational objectives; to compare students to established norms or standards (criterion-referenced testing), or to other students (normative evaluation); to group students for specialized instruction; to evaluate the effectiveness of educational programs and materials; to guide recommended program reforms; and to improve teaching.

Other less talked about purposes for which assessments and evaluations of students have been used include: to place students into remedial, compensatory, or non-academic educational programs (tracking); to qualify/disqualify students for special enrichment or gifted/talented programs or to limit enrollments in particular institutions (gate-keeping); to convince non-supporters of the benefits of a field (rationalization); to promote or forestall particular educational programs (advocacy/stonewalling); and to justify public or private expenditures on specific educational programs or initiatives (accountability).

When assessments and evaluations of student performance are used to educate others about the nature and value of a field, they can be political. Such uses of evaluation may appeal to art educators, who often feel that their field is not well understood by policy makers. Simmons (1994) contends that assessment and evaluation strategies that are designed and implemented for political uses, such as merely accommodating administrative mandates, are counterproductive. Hamblen (1988) calls efforts to legitimize art education through testing "a dangerous game."

Assessments and evaluations also have political ramifications when they interface with student and community racial, gender, and economic factors. The political ramifications of evaluation practices, such as when they are used to track or deny access to special programs or institutions to certain students, or when they are use to advocate or forestall educational initiatives, carry serious long term consequences for the enterprise of education. Such uses and consequences deserve lengthy consideration as we evaluate student learning and performance.

Dissatisfaction with traditional methods of assessing and evaluating student learning has led to the development and use of what is now generally referred to as *alternative assessment*. Alternative assessment (also called authentic assessment, performance assessment, and performance based-assessment) is a naturalistic approach for determining the nature and quality of student learning (Chittenden, 1991). The collective assessments do not distort the nature of knowledge or the nature of learning in the information gathering process. Assessing how well knowledge and skills have been learned means requiring their use in a meaningful context. Assessment, in this framework, is an activity that can take many forms, can extend over time, and aims to capture the quality of a student's work (Mitchell, 1992). *Performance assessment* is the direct demonstration, in real time, of ability and knowledge. *Authentic assessment* involves students in tasks that are derived from and approximate "real life" conditions or situations (Wiggins, 1993). The aim of alternative assessment is to provide valid and accurate information about what students know and are able to do, or about the quality of educational programs.

Alternative assessment is now understood to mean a collection of ways to provide accurate information about what students know and are able to do, or about the quality of educational programs. The collective assessments reflect the complexity of what is to be learned and do not distort its nature in the information gathering process (Mitchell, 1992). Chittenden identifies three major categories that characterize alternative assessment practices: *teacher observations* of what students do and say (in conversations, discussions, debates, critiques, questionnaires, and interviews); *performance samples*, tangible artifacts or documents that carry the stamp of students accomplishments (including their writings, constructions, computations, readings, drawings, and portfolios); and *tests or test-like procedures*. Two additional approaches, student self-assessment and *peer-review*, have also gained recognition in recent year..

Approaches to alternative assessment and evaluation: Some observations and issues. Some of the new approaches to assessment and evaluation developed in recent years resemble well established art education practices (portfolios, critiques, performances and exhibitions). What differs from our traditional practice is the degree of formality afforded to documentation of these practices, and a recognition of their usefulness in providing evidence of the evaluation of student learning. These formal and informal strategies offer a range of possibilities for dealing with artistic ways of knowing and doing. They may lead to interesting, informative, and appropriate student performance tasks, legitimized by the rhetoric of standards-setting, or they may lead to evermore oppressive strategies for forcing students into our pedagogical molds. Hamblen's (1988) warning about using testing to legitimize our field, should be extended to the alternative assessment movement. The development and use of alternative as-

sessments should take place with the following questions in mind: What do students really need to know about art? How is what kids do when they make and respond to art similar or different from what professional practitioners do? What will be the latent effect of our new assessment and evaluation procedures, cradled in the language of "authenticity"? To what degree will our new approaches embrace the values of the many diverse communities that define our nation? Will the use of new approaches prove to be helpful to students of varying cultural, linguistic, and economic backgrounds without a substantial improvement of investment in educational resources (Garcia & Pearson, 1994)? Each teacher should think about what she/he knows and values with respect to children, the arts, and education, and clarify her/his thoughts a way that contributes to the development of expectations that are sensitive to the realities of children's lives.

The Business of Evaluation: Some Final Concerns

The central thesis of this chapter has been that efforts to develop precise indicators of student success, program effectiveness and effects, professional competence, and quality educational materials vary according to the preconceptions of the evaluators and their clients. Some contend that evaluations should provide information that is technically sound, useful, and believable, and that the evaluator's main task is to provide objective information and not make decisions about how to use it. Others believe that a recommended course of action should accompany all educational evaluations. Still others maintain that the process of objectifying complex realms of behavior and knowledge, and rendering judgements on the basis of superficial measures, is in itself suspect.

Each of the methods and uses of educational evaluation discussed above offers a means by which teachers, administrators, and policy makers may better understand and improve education. Teachers wishing to have a more direct impact on educational policy decisions are better equipped to ask relevant and penetrating questions abou the kinds of information sought, the manner in which that information is gathered and analyzed, and the ways that information is utilized *when they are conversant with current evaluation approaches and methods.* Clarifying the goals, purposes, and uses to which evaluations are put helps us to differentiate the varied ways evaluations may impact programs. This kind of teacher and student-centered inquiry into the nature and utilization of evaluations enables us to pursue areas of concern abou the appropriateness of particular evaluation strategies.

Teachers and students bear the blessings and the burdens of educational movements, initiatives, and reform efforts. The acceptance and use of any approaches to educational evaluation should be carefully scrutinized. State level evaluations of the quality of school programs, administrators' evaluations of teacher competence, community-based evaluations of educational materials, or teachers' evaluations of student learning carry serious consequences. Concerns

about the varying purposes and uses of educational evaluations are growing as evaluators, clients, and stake holders experience the consequences of evaluation reports. The questions *Who developed particular evaluation instruments, where, and for whom? What are the developers' qualifications and interests? When was the last time developers spent a significant amount of time in the classroom with contemporary students? What teachers were involved in the development of particular methods?* deserve attention. Other questions, such as *What do we really need to know about selected educational phenomena and activities? What will we do with this information? What information will we make public, to whom, and why? Who else will use the collected evaluation information, and toward what ends? Are these endeavors worth the time, expense and effort?* and *What are the long-term effects of our evaluation activities?* may temper our enthusiasm for some approaches and alter our uses of other approaches. Educational evaluations, to be of any value to teachers, students, parents, schools, or communities should serve the educational needs of students. The most important question for teachers to ask of any evaluation initiatives, efforts, or activities is *How will this evaluation contribute in a positive way to the teaching and learning that take place in my classroom?*

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Brittany Turk, age 8

EVALUATION OF INDIVIDUAL STUDENT LEARNING

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Art teachers can cite evidence of individual student learning in the visual arts by using a variety of evaluation strategies. Included in this chapter are perspectives on evaluation; an overview of methods currently being used in the field; a section on the portfolio process; descriptions of evaluation methods, examples of performance-based assessment forms, and rubrics developed by Illinois art teachers. [1]

Perspectives on Evaluation

Evaluation refers to making a value judgment about the implications of assessment data. Assessment involves obtaining performance data through a variety of means and evaluation involves interpreting the data from an informed perspective. In addition to tests, assessment may also include other procedures such as rating scales, observation of student performance, individual interviews, or reviews of student's background or previous performance (Illinois Alliance for Arts Education and Illinois State Board of Education, no date).

When planning the evaluation process and assessment procedures, four key points should be considered: 1) multiple strategies should be used; 2) evaluation should not be restricted to the assessment of only final products; 3) assessment should not be an end to itself but should have instructional and learning value for both teachers and students; and 4) assessment should be aligned with other educational components.

1) Multiple methods of evaluation are necessary to determine how students are meeting the content and achievement standards within the framework of the National Standards for Art Education and the Illinois State Goals for Learning in the Fine Arts. A comprehensive visual arts program which includes creating and performing, perceiving and analyzing, and understanding cultural and historical contexts involves visual and verbal content as well as creative production. Art teachers have the opportunity and the challenge to develop and utilize a variety of evaluation approaches that indicate the student's learning in the visual arts. Evaluation can be conducted through several different methods which include tests, checklists, contracts, interviews, observation, self-evaluation, visual identification, performance, and portfolios.

Even though multiple methods of evaluation are time-consuming to develop, they do provide a comprehensive measure of student learning. Individual teachers who have developed and are utilizing multiple evaluation strategies have

found that once they are in place, their evaluation of student learning is much more objective, thorough, and better understood by the students, administrators, and parents.

2) Evaluation of student learning should not be restricted to the student's final products. A more complete measure of a student's performance also includes the student's ideas, effort, and in-progress sketches or models. Such components more accurately reflect the success of the student's total experience.

3) Assessment should not be an end to itself but should have instructional and learning value for both teachers and students. Both can reflect upon the strengths of the particular assessed practice as well as determine possible changes that can be made in order to strengthen the curriculum, improve teaching and subsequently increase student learning.

4) Evaluation should not be considered in isolation but should be aligned with goals, objectives, curriculum, and instruction. There should be a continual feedback loop throughout the various facets of the educational process.

Why Evaluate?

Evaluation of individual student learning indicates what students know (knowledge) and are able to do (skills) in the visual arts. It validates student learning and progress in art, and provides the student with information of how he/she has developed and grown in skills, awareness, and valuing of the visual arts. Effective evaluation gives teachers information they need to strengthen the curriculum and improve student learning as well as their own teaching. The documentation of student learning and the subsequent sharing with the public helps school districts articulate educational goals and evaluate progress toward those goals. When shared with parents, they better understand their child's educational experience. Sharing those results with the public helps school districts articulate educational goals, evaluate progress toward those goals, and helps parents understand their child's educational experience.

Reliability and Validity

When planning assessment procedures, one must consider if they are reliable and valid. Reliability is the consistency or stability of assessment results. One type of reliability is consistency across time, the extent to which assessment results would have been the same if the assessment had been administered a few weeks earlier or later. Another type or reliability, which is particularly important for performance assessment, is inter-rater reliability. It is the estimate of the consistency of the ratings assigned by two or more raters because they agree on the criteria used to evaluate the performance.

Validity is the extent to which a test or other assessment procedure is capable of producing information that warrants a particular type of interpretation.

Can the data from the assessment procedure provide a reasonable estimate of student accomplishment of the learning outcomes? Validity must always be estimated in the context of a particular intended use of data from an assessment procedure. The question of validity is concerned with the question of whether the test measures what it is supposed to measure. For example, a multiple choice test is not valid to answer the question of how well students can draw or write (Illinois State Board of Education, 1994, 1-2).

Methods of Evaluation

Test: a specific set of questions administered to an individual or to all members of a group. It is tangible and structured and can be administered within a limited period of time.

Contract: a written agreement between the student and the teacher that specifies expectations, roles, and tasks that each will play in meeting a certain goal. The teacher and student can both set parameters of the task, but the student assumes the responsibility of meeting the details of the contract.

Interview: a verbal exchange between two or more people that provides valuable insight into the understandings and attitudes of an individual. Questions can be asked about interests, attitudes, or knowledge of styles, artists and techniques. Peers may interview each other, the teacher may interview a small group of students or an individual student.

Observation: taking notice of a student's behavior, performance, attitude, work habits, and degree of cooperation with others. Documentation can be a check list and/or an anecdotal record. A teacher may use the assistance of helpers to observe and record student behaviors.

Self-report: usually a narrative response which enables a student to assess his/her learning through open ended comments. The format can be teacher and/or pupil-constructed.

Visual Identification: oral or written responses by students when they are shown slides, reproductions, art objects, and other visual aids. They can be asked to identify, to analyze, and/or make comparisons between images.

Performance: a demonstration of competence is required rather than the selecting of one or several predetermined answers to an exercise. Evaluation criteria must be aligned with the performance objectives. Assessment procedures include checklists, performance scales using a rubric, artifacts, and portfolios.

Portfolio: contains many different indicators of student progress and growth in the art class and not just finished works. Included should be everything relating to a comprehensive unit of study — the student's artwork, exercises, written assignments, notes.

Portfolios

Art educators at all levels have traditionally used the portfolio as a means of accumulating finished art products over the course of a semester or year. The assessment of art production is then based on those finished products that are in the portfolio, which may represent an assortment of assignments. Another measure of a student's performance also includes the student's ideas and in-progress sketches, thus more accurately reflecting the success in the art production component. The potential of the portfolio as an intellectual, creative, and comprehensive test of artistic performance should be explored. (Beattie, 1994)

Gardner (1990) has been an advocate of an assessment procedure known as "process portfolios." He was involved in developing Project PROPEL in which process portfolios that include essays, journal entries, letters, art works created with a range of visual art media and techniques, works in progress, sketches and completed works, journal entries and other forms of reflection, comments by teachers and peers, are used to assess student learning in art. When using a process portfolio, evidence of learning in art can include students' knowledge about historical, critical, and aesthetic perspectives as well as their creative ability in the art production component.

The use of the portfolio process does not provide a quick and easy way to evaluate student learning. Making judgments based on a portfolio review and related student interviews is time consuming. The major benefit, of course, is that portfolio assessment involves looking directly at what students have done. "There is something powerful and persuasive about the actual products that the student has shaped. What is evaluated grows directly from what has been done" (Hausman, 1992, p.3).

Another benefit of portfolio assessment is that it provides teachers with a means to analyze and reflect upon his/her teaching process. "Just as an artist learns to incorporate feedback into succeeding aspects of performance, the process provides an enriched and enlarged vision for the work we are doing" (Hausman, 1992, p. 3).

Lisa Mack, elementary art specialist, District #303, St. Charles, has her fifth grade students compile a portfolio which includes any "rough" work, study sheets (group and individual), self-evaluations, and daily performance self-rating sheets that students have compiled. Her goal is to review each student's portfolio with him/her by the end of each year to discuss their progress in generating ideas for their own work, ways they have learned from others (artists, peers, etc.) their problem-solving and endurance shown in the artistic process, their craftsmanship with media, etc.

Jeanine Wiltjer, Glenbard East High School, Lombard, describes the portfolio process she uses:

Students work each day in class on producing individual interest pieces of art work that satisfy specific class assignment requirements. In addition to time spent in class, these students are required to produce evidence (by way of projects turned in) of homework time spent daily — including weekends — on projects that either reinforce the concept being worked on in class or that go to the next dimension in pushing the creative process (on any given project) into a new direction. In Studio Art terms, this means working on a project which would qualify as a study in breadth (drawing, color, design—both two dimensional and three-dimensional) that may potentially become the basis for a Concentration study.

Most of my students dread the word "Concentration" because it forces them to commit to a long, sometimes very involved study that researches an area of personal interest or fascination and develops a series of studies which begin with one basic concept or idea. For example, when one of my students was searching for something to commit a large block of time and effort to studying, we sat down with her sketchbook and marked any drawings that had something in common. We then went back over these and came up with a general topic of "flowers." The student then began to produce a variety of works based on exploration of a concept: design of a floral motif. She painted flowers in watercolor, drew them in ebony and technical pen, created her own grid system and produced flowers that had the squared-off edginess of a magnified printed form. She then took a tiny floral pattern, computer-generated and then repeated it over and over into a wallpaper-like presentation. Next, she laid in various background patterns of line and shape, all to enhance the tiny repeated floral designs. She explored the computer-generated design concept further by taking designs of flowers in different sizes but of the same general flower type, and in combinations, created new presentations in shape, color, and line. This turned into a wonderful study, culminated by three-dimensional constructions of flowers created in wire and then covered with brightly covered tissue. What had started as a sketchbook study in natural objects turned into an intelligent exploration of an idea that produced close to twenty pieces of art.

I believe this to be a very important part of portfolio development. A student needs to understand that creating art ultimately involves more that just "drawing for fun." Developing good craftsmanship is essential to all art production. However, beyond this, the artist needs to invest intellectual thought into the production and presentation of visual ideas that show the viewer the thinking through of and (hopefully) the solving of a visual problem. The ultimate goal of these students is the development of a portfolio that reflects their intelligent journey on a creative experience which culminates in a body of work to present as their portfolio (1992, p. 3-4).

Portfolio: How it Works in the Study of Art History

When Jeanine Wiltjer, Glenbard East High School, Lombard, began to work on portfolio assessment, she was interested in developing a program for the study of Art History that would be so interesting to students that they would not be dozing off in class. Wiltjer uses a holistic approach for evaluating her students, including projects completed, processes learned, skills mastered, and tests taken. In addition to more traditional methods, she believes it is important to include the student journal work in evaluation "*because it shows the daily 'stretching and growing' of the individual students as they work through the process of exploring the art world, the creative process, both mentally and literally.*" Wiltjer suggests that a portfolio assessment program in art history include the following components:

Student Journals: Giving the students the opportunity to record his/her thoughts on any number of given concepts that may be covered during the week - whether textual information, slide viewing, production ideas, or process information.

Lecture Assessments: Using a check list to determine students' success with the interactive process of question/answer, lecture/response, in the study of Art History.

Art Critique: Using a form for a brief analysis of master works, students are asked to:

a) Describe the work using art terminology
b) Analyze the work using art terminology
c) Interpret the meaning of the work, and
d) Judge the work for certain aesthetic qualities.

Testing: Using a variety of paper-and-pencil objective and essay questions, students can respond to aesthetic, critical, and historical issues.

Wiltjer believes that assessment should be an integral part of the art education program. Using the portfolio assessment process to evaluate student learning, the teacher can develop a "profile" of each individual based on a variety of examples that indicate the student's holistic understanding of the subject.

The following information on portfolios developed by Dr. Donna K. Beattie (1993) provides art teachers with ways to incorporate portfolio assessment into the evaluation process:

Portfolio Types

* Process Folio/Portfolio - A portfolio of evidence about a pupil's learning
* Mini-Portfolio - An abbreviated process-portfolio created within a shortened

time frame (e.g., six weeks). It can focus on a collection of art works (and process) based on a single theme or on a collection of evidence from each of the four disciplines as manifested in a holistic task or theme. (Several mini-portfolios can serve as the basis for a larger portfolio.) [A mini-portfolio can also be used as a performance examination (Beattie, 1994).]

* Initial Portfolio - Another term for the abbreviated process-portfolio, from which the larger portfolio is ultimately assembled.
* Semester portfolio - A process-portfolio presenting evidence of a semester's work.
* Year-end portfolio - A process-portfolio presenting evidence of the best works of an entire school year.

Evidence in the Portfolio:

* Significant evidence/information of the progress, achievements, and experiences of the pupil. Significant evidence/information encompasses:
  - concepts gained (cognitions)
  - knowledge acquired (contexts, form and structure, processes)
  - skills demonstrated (technical, perceptual, expressive)
  - attitudes developed (affective domain)

* Three kinds of evidence:
  1. Primary evidence - retainable evidence - pupil art work (actual examples or recorded on film or audio tape)
     a. visual evidence (two-dimensional and three-dimensional artworks)
     b. written evidence (stories, journals, diaries, drafts, letters, logs, notes, reports, essays, puzzles, and the like)
     c. oral evidence (performances, interviews, role playing, dramatizations, plays, recorded discussions and conversations, dialogues, debates, and the like
  2. Secondary evidence - information about pupil artwork (observation notes, teacher logs, anecdotal records, teacher reports/report cards, pupil self-assessment formats)
  3. Evidence outside of school - hobbies, interests, art museum participation, art programs/lessons outside of school, certificates, other achievements relative to art learning

It is important to remember that evaluation of the collection of sampled works should occur periodically, not just at the end of the grading period. Beattie (1993) suggests a variety of strategies to evaluate a student's portfolio:

1. Checklists - determines if works are present or absent
2. Rating scales - determines overall quality of portfolio or individual works
3. Questionnaires - attitudes about portfolio or individual works
4. Teacher Interviews - review conference concerning portfolio or individual works
5. Peer/Parent/Other Interviews - review conference with other teachers, principal, administrators
6. Self-evaluation - review and reflection by pupil - teacher- constructed formats
    a. Learner Reports
    b. Annotated Portfolio
7. Video/Audio/Computers - tape the review process, share with parents

Using a variety of strategies to evaluate the portfolio benefits teachers, students, and parents. The information gathered and insights gained assist the current teacher in both short- and long-term curriculum planning. The teacher can examine the content learned and the skills and determine if more in-depth study is warranted or if new needs for the student have emerged. The variety of portfolio evaluation strategies facilitates continuity and progression for the next teacher which a single letter or number grade does not provide.

Students benefit because they become participants in their own assessments. They are directly involved in selecting content of their portfolios and developing criteria for judging their own progress and achievements. "Using portfolios for assessment measures allows students, as self directed learners, to be viewed through a wide lens in which they can be observed taking risks, solving problems creatively, and learning to judge their own performance and that of others" (Zimmerman, 1992).

When the parents see the student's actual achievements — both process and products, they better understand the complex, challenging tasks undertaken by their child. The "evidence" gathered in the portfolio format helps to substantiate the judgments made by the teacher.

Assessment Instruments Developed by Illinois Art Teachers

Art teachers throughout the state of Illinois are developing evaluation procedures and assessment instruments that help them determine what their students know and are able to do. Lisa Mack, Elementary Art Specialist for District #303, St. Charles, describes the district-wide evaluation process which addresses only the student's effort and participation in the art class. (Currently each full-time art specialist services over 1000 students in Kindergarten through fifth grade. Classes are seen an average of 30 minutes per week by the art specialist.) Each student is rated on his/her effort and participation every quarter by the art specialist. The student's quarter "art grade" is recorded on the district report card. Mack states, "Even this type of grading is difficult to do with 1000 students to 'grade.'

Most art specialists have to do the quarter grading during art class while the students are working. Otherwise it is difficult to be sure you are rating the correct student on his/her effort and participation."
Effort and participation are rated each quarter on the following criteria:

"S"=Area of Strength: is indicated for students who exceed expectations in ...

>effort and participation

"E"=Performing at Expectation: is indicated for students who meet expectations in ...

>respect for ideas, opinions, and safety of others

"G"=Goal for Improvement: is indicated for students who do not meet expectations in ...

>care for equipment and supplies

Recently, the elementary art specialists in District #303 have compiled "Learning Assessment Plans" (LAPS) as required by the State. Most of their assessment plans are designed to be used during instruction, rather than as traditional "paper/pencil" type tests. The means of assessment are through teacher observation and documentation using narrative journals, checklists, and/or self-evaluation and/or art teacher assessment of the student's performance using a teacher-made instrument. The data collected from these instruments will be analyzed and summarized by each elementary art specialist.

A self-rating form on art class participation and effort **(Appendix 1)** is used by Lisa Mack in her fifth grade classes in District #303, St. Charles. She also uses a response and self assessment rating form **(Appendix 2)** for assignments which involve the study of an artist.

Mary Parks, Beebe Elementary School, Naperville, shares the art Contract form **(Appendix 3)** she uses with her students. The contract can be used for units focusing on many different processes.

Mary Kay Roney, Guilford High School, Rockford, has developed many evaluation and assessment forms over the years and she pointed out that this is an important part of teaching art at the elementary and high school levels. She shares evaluation instruments she uses in her sculpture clases at Guilford: **(Appendix 4)** and the instruments she has beer using for drawing assignments. **(Appendix 5 and 6)**

Stan Karnoscak, is a self-confessed old hand at teaching elementary art and designing assessment instruments. He is the Elementary Art Specialist at Freeman Elementary, Aurora West District 129, and shares the "Level Six Fine Arts Learner Outcome Test" he uses. **(Appendix 7)**

Performance-Based Assessment Forms and Rubrics Aligned With the State Goals for Learning in the Fine Arts

Art teachers in Illinois are concerned about aligning the art curriculum (planning, instruction and student evaluation) with learning outcomes that address the State Goals for Learning in the Fine Arts.[2] Marge Dickinson, Galva, and Sue Fluegel, Dunlap, share strategies, performance-based assessment forms, and rubrics they have developed and are using in their art programs that incorporate the State Goals.

Marge Dickinson, Junior High and Senior High art teacher at Galva, designed the performance-based assessment forms **(Appendix 8 and 9)**, an example of a grade sheet for a 7th grade ceramics unit **(Appendix 10)**, and the rubric **(Appendix 11)** for scoring assignments as a result of searching for a lesson plan format which would make her life easier. It was designed to help save time during the preparation of lessons but she discovered it also has several features which provide additional benefits. The form:

* includes a "check-off" format for the teacher which will make it easy to align lesson plans with the state goals. This is an important part of the process when working on School Improvement. One can easily document which goal and which outcome is being taught with each lesson. A notebook with these lesson plans is a wonderful reference for future years. Notes can be made on them if there is something a teacher may have forgotten or something needs changing. Using dividers helps to separate them by media, technique, State Goal, or school outcome.

* incorporates all possible teaching/learning styles. Teachers are more likely to vary their approach so that all students, even those with different learning styles, are served.

* includes an instruction/grade form for the students which makes it easy for them to understand what is expected. All criteria for grading are given to the student at the start of the lesson. Dickinson relates, *"I am amazed at how much the students understand their grades now; I almost never get a grade argument because the students have pre-graded themselves and must face their successes and failures on an assignment. We often pause mid-assignment to review the criteria and make sure we are on track."*

* helps the students become independent thinkers and less dependent on the teacher to give each step along the way. Dickinson states, *"It wasn't until I began teaching Junior High that I realized how valuable this step was. It is wonderful to watch 7th and 8th graders make decisions on their own, consulting their lesson plan sheet."*

The rubric **(Appendix 11)** for scoring is generic, and will work with 95% of classroom assignments. Dickinson suggests that it takes one class period to introduce it to the students at the junior and senior high school level. She models a lesson, usually from another class, scores the assignment for the students (with a lot of discussion) while they have their finished assignment in front of them, then asks them to score their own. She keeps a classroom set of the rubrics in plastic sleeves in a pocket hanging on the wall. Students can get them whenever they are finished with an assignment. Sometimes the finished assignment/grade sheet is attached to the front of the work and put in the grade box, sometimes the work is put up on a display wall with a numbered 'credit card' (with the grade sheet put into the grade box) and graded from the teacher's desk or critiqued by the class (by number).[3]

Appendix 12 is an elementary level grading form on which the names and scores of an entire class can be entered. The form can be copied many times and used throughout the year. Criteria for the assignment go at the top of the grading form and on the board so that students can see what is expected (obviously different criteria will be listed at third grade than at high school). Grading can be done quickly by using this form. Every assignment won't be graded every week, but this form can be used for repeated assessment for different outcomes, collecting multiple grades for each student, perhaps 3-4 or more times a year.[4]

Sue Fluegel, Elementary Art Specialist, Banner and Wilder-Waite Elementary Schools, Dunlap, IL, has developed performance-based assessment instruments and rubrics for a ceramic mask unit for sixth grade. The complete unit addresses three State Goals for Learning (1, 2, 4) and satisfies five outcomes. Included here are: an example of District # 323 Outcomes, Standards, and Expectations form **(Appendix 13)** which focuses on State Goal One; the writing assignment **(Appendix 14)** which is part of the classroom activity; examples of student writing **(Appendix 15)**; and the assessment rubric used **(Appendix 16)**.

Using Multiple Methods of Assessment

Carol Wilkinson, Mt. Vernon Township High School, began using a combination of methods to evaluate her Drawing I students beginning with the 1993-94 school year. She used rating rubrics, student written critiques, objective tests, and portfolios of students' work for the assessment process. Wilkinson believes that *"methods of assessment should help students collect, sort, analyze and synthesize the information they have been given. Therefore, the methods should be carefully planned and developed."* Wilkinson shares a brief summary of her practices for evaluating the Drawing I students at Mt. Vernon Township High School.

Rating rubrics of varying complexity are used for daily assignments and for major projects. Rubrics for major projects have space provided for written comments. Each rubric is geared towards assessing the individual project. In developing the rubrics I have had to carefully examine the goals I wanted to

measure and to develop specific criteria for each goal into specifics such as: proportions between facial features, overall proportions of the head, and the relationships between the facial features and the whole head.

Students are required to write critiques for each major project that they turn in. I found a good critique depended on asking good questions. Critiques are judged on the following criteria: use of complete sentences, use of art terms, a full explanation of each point, and insightful comments about the work. I have already learned a lot about my individual students from reading the critiques.

Objective tests are given at the end of the first quarter and at the semester. The objective parts deal with knowledge of the art elements, the design principles, perspective concepts, key factors in drawing successfully and recognition of historical styles of art. Some parts of the tests require objective answers and other parts require students to draw.

At the end of the quarter and semester, students are asked to assemble and to evaluate their portfolios. Students are assigned partners, then each student uses a rating rubric to evaluate their own portfolio and that of their partner. Each student then writes a critique of their own portfolio. The teacher uses the same rating scale to evaluate the portfolio. The final grade is the average of the three. I found that my students are able to accurately assess their own progress as well as that of their peers.

The biggest drawback of using portfolios is the length of time it takes to go through them. For next year I plan to design a pretest for the Drawing class that will show entry level drawing skills and then can be used as part of the portfolio to measure growth and development.

I have had to carefully examine what I want my students to know and be able to do and to determine specific criteria that relate to broad general goals. As a result of this process my students seem to have a better understanding of what is expected of them. They also can apply visual art concepts and techniques in the creation and evaluation of their own works of art and in the evaluation of the work of their peers.

Summary

Evaluation of individual student learning in the visual arts can be achieved by using a variety of evaluation strategies. Multiple methods of assessment help art teachers determine what students know and are able to do in the visual arts. The descriptions of evaluation methods and examples of assessment instruments and rubrics shared by Illinois art teachers indicate that art teachers continue to be innovative and resourceful, as well as thoughtful and conscientious, in developing appropriate evaluation methods that are an integral part of their art programs.

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Notes:

[1]Evaluation procedures and assessment instruments are examples submitted by individual art teachers and not IAEA "approved" instruments.

[2]A recently published document available from the Illinois State Board of Education, Learning Outcomes, Standards, and Expectations: Linking Educational Goals, Curriculum and Assessment (1994) explains various approaches to the construction of learning outcomes that can be taken by a school based on its curriculum orientation.

[3] Dickinson acknowledges teachers who assisted in refining the rubric: Debbie Thompson, Amboy; Ned Nesti, Morrison; Jane Koski, Rock Island; and Galva colleague, Nancy Anderson.

[4]To obtain a diskette with these blank forms for your own use, please contact Marge Dickinson, 19047 U.S. Highway 34, Galva IL 61434-9782 (309 932 8207) for cost and ordering information. The format is Aldus Pagemaker 5.0 (or 4.2) for the Macintosh. It is set up so that one just has to click after each selection and type in the lesson plan. This material is copyrighted and should be for purchaser's use only.

Melinda Myer, age 11

A WORKING EVOLUTION OF A CRITERION-REFERENCED RATING SCALE

Marilyn Schnake
Elk Grove, IL

Art Rating Scale Applied to State Goal 3: Production

The following rating scale was designed for use by three levels of users — the student, the classroom teacher, and the art specialist. Each user had a difference of sophistication with the intended learning outcome's assessment. The intent of this rating scale was to make application of a familiar system, or scale, to all art production activities. This would facilitate an ease of assessing creative work.

During the fall of 1990, as the lone art specialist with 10 elementary schools, I set out to devise a system that could be used by classroom teachers to assess art learning. Donald Beggs (Beggs, 1990) triggered an idea when he spoke of the ISBE's writing scale which had the potential of appropriateness for the fine arts. Criteria was stated on a six-point scale for the various features of creative writing and has a matrix going from "not developed" to "fully developed." "I encourage all of you to carefully consider this possibility because this is the type of flexibility individuals involved in the fine arts have been looking for . . ." (Donald L. Beggs. Covering the Basics of Assessment. A paper presented at the Arts Education Symposium. IAAE, Northern Illinois University. 7/29 - 8/1, 1990.)

Setting Criteria

The criteria set always is dependent upon the learning outcome and lesson objectives that align with instruction. Numerical ratings are placed across the line for each criteria that allows the rater to identify how proficiently the student demonstrated mastery.

We first consider what we what the student to demonstrate. What components do we want to assess that are contained within the completion of an artwork? Below are the components we looked for as a student worked and as a student finished the student/teacher designed art product.

For the art teacher's use . . .

Concepts: (What concepts were to be demonstrated?)
Degree to which objectives were met

Creativity: (What extensions from the objectives were visible?)
Degree to which sensitivity, effective expression were evident.

Effort: (What attention to the task was witnessed?)
Degree to which work and positive attitudes were evident.

Craftsmanship: (What skills were demonstrated?)
Degree to which neatness, technical facility occurred.

c Marilyn Schnake, 1990

For the classroom teacher's use . . .

Concepts: (Whatconcepts were to be demonstrated?)
Degree to which objectives were met.

Creativity: (What extensions from the objectives were visible?)
Degree to which elaboration, innovation, and imagination occurred.

Effort: (What attention to the task was witnessed?)
Degree to which work and positive attitudes were evident.

Craftsmanship: (What skills were demonstrated?)
Degree to which neatness and technical facility occurred.

c Marilyn Schnake, 1990

For the student's use . . .

Concepts: Did I meet the art objectives as expected?

Creativity: Did I add many ideas and details? Were my ideas my own?

Effort: Did I keep a positive attitude and complete my project?

Craftsmanship: Did I display care and planning, making the effort to do a good job? Did I use tools and materials appropriately?

c Marilyn Schnake, 1990

2nd Round of Revision. May, 1993

After some teachers engaged in the use of the instrument, changes were needed. The criteria was defined more specifically. A call from the ISBE encouraged us to evaluate our rating scale. We formed a committee of working teachers who responded to changes. We did not differentiate between art teacher and classroom teacher in the usage of the scale; however, it was evident that background knowledge and sensitivity to the student's engagement while creating art was essential by both classification of teachers.

For art teacher and classroom use . . .

Concepts: (What concepts were to be demonstrated?)
Degree to which main ideas, theme, or concepts were met.
Name:

Creativity: (What extensions from the objectives were visible?)
Degree to which elaboration, innovation, and imagination occurred.
Name:

Design and Composition:
Degree to which the elements were used appropriately.
Name:

Degree to which principles were used appropriately.
Name:

Tools and Processes: (What attention to the task was witnessed?)
Degree to which tools support theme.
Name:

Followed process and directions.

Craftsmanship: (What skills were demonstrated?)
Degree to which care and skill were in evidence
during the production process.
Name:

c Marilyn Schnake, 1993

If this tool were to be widely adapted to each art lesson, then some way had to be designed to apply to each specific lesson. It worked best if the teacher would write in the specifics under each heading. Then, the scale would be filed along with that lesson or unit plan.

3rd Round of Revision. August, 1993

For art teacher and classroom teachers' use . . .

Concepts:
Degree to which main ideas, theme, or concepts were met.
Name:

Creativity: Degree to which elaboration, innovation, and imagination occurred.
Name:

Design Elements: Degree to which the elements are used appropriately.
Name:

Design Principles: Degree to which principles were used appropriately.
Name:

Tools and Medium: Degree to which the use of tools or medium support theme.
Name:

Process: Followed artistic process.

Technical Facility: Carefully executed within time frame.

c Marilyn Schnake, 1993

Change of Language: The use of craftsmanship was changed to technical facility in differentiation for gender bias.

Scoring: We recognize that this type of described general scale that can be applied at any level and for any art product must allow for differences within each lesson objective's importance. Each teacher may adjust scoring for lesson objective emphasis. For instance, a project may require specific skill in creating a hand built vessel; therefore, the points would be weighted heavier for "Technical Facility" for that particular lesson.

Scoring can range from points 0-4 to 0-8 for each criteria. We used 0-6. For each point the teacher needs to define what it means to score at that point level. In addition, the teacher will decide what score meets an acceptable or unacceptable range.

Validity and Reliability: There is no question that a criteria referenced scale that defines what students should do will only be **valid** if the instruction specifically addresses those criteria, and the directions that are given specifically align with the criteria. The resulting benefit is improved instruction. The teacher must adjust instruction to match the form of assessment. It is necessary to assess what is taught or the assessment cannot be valid.

Enforcing reliability of the assessment form will necessitate teachers' commonly understanding the scale's usage. This will require periods of inservicing and experiencing. In addition, teachers would need to analyze the scale when it is used over and over again. Will the results prove that its characteristics are dependable?

Teachers' Challenge: You may consider the above process that helped create a rating scale at Community Consolidated School District 59, Elk Grove Township Schools, with a few teachers. It is hoped that as you look for ways to assess art production, you consider many of the items mentioned above to help with your design process.

The final version of this document belongs to the Illinois State Board of Education.

Hannah Turk, age 6

Response

DISCUSSION AND BEYOND THE BEGINNING

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Discussion

Authors of the three chapters in this book document a significant beginning of a new era in art education. Jerome Hausman correctly points out that teaching and evaluation are inextricably linked and traces the effect of nationwide concern for quality education and reform efforts on current visual arts education. Hausman reviews the development of national arts standards in anticipation of the 1994 legislation, Goals 2000: Educate America Act. A complementary process to the standards was the parallel development of the National Assessment of Educational Progress framework for describing and assessing the state of arts education. Hausman also ties the 1994 national voluntary standards movement to the Illinois efforts begun in 1985 with the legislated state goals for fine arts and local school district assessment planning. He concludes with a recommendation for responsible and responsive visual arts assessment.

Elizabeth Delacruz's heavily documented chapter clarifies the terminology used under the egis of "evaluation" and the historic evolution of various emphases and directions related to evaluation. She reviews types of evaluation and movements such as, formative and summative evaluation, responsive evaluation, connoisseurship, and goal-free evaluation.

The literature on evaluation has predominately focused on issues related to program evaluation. Indirectly, one can draw implications for assessment of student learning from recommendations for program and curriculum evaluation. But since a teacher assesses specific learning evidenced by individuals for reporting to parents or for reporting group progress toward identified learning outcomes, new concerns emerge. Delacruz also reviews current general recommendations on assessment of student learning in sections on "Teachers' Approaches to Evaluation...", "Teachers' Formal and Informal Methods of Evaluating Students...", "Another Look at Use...", "Alternatives...", Approaches to Assessment and Evaluation..", and "The Business of Evaluation."

Linda Willis-Fisher extends the foundations of evaluation provided by Hausman and Delacruz by focusing on the state of Illinois requirements for evaluation and assessment of student learning procedures which have been worked on since the late 1980's. The Illinois State Board of Education (ISBE) expectations

for school district quality assessment and descriptions of assessment methods and procedures are explained. A collection of Illinois art teachers' anecdotes about their assessment procedures lead into examples of approaches and instruments which they have developed. Such examples, based on criteria for adequate assessment of student learning in a discipline, help to bridge the gap that teachers often feel between theory and practical application. These examples, developed by imaginative, experienced, conscientious, and empathetic art teachers, can serve as models for other art teachers to adapt for their own curriculum and needs. Even assessment of less familiar art learning activities, such as art criticism experiences or aesthetics dialogues, can encourage teachers to expand their curricular offerings and assess the benefits of such expansion.

Contemplating adding new activities, and assessing them, presents a challenge. This recommendation takes effort and asks art teachers to rethink priorities. If teachers are convinced of the potential benefits of new art educational content, outcomes, methods, or assessment procedures, it may be necessary to replace less critical learning experiences in the curriculum. The "art encounter" concept (Efland, 1977) offers a solution to an apparent increase in the demands on art education. The encounter—an extended lesson— accommodates recommendations of the last decade for meaningfully integrating activities derived from art disciplines, attention to multiculturalism, and interdisciplinary relationships. (Armstrong, 1990) London's (1994) NAEA committee publication gives examples of the kinds of curricular structuring that enable art teachers to selectively teach less, but teach it bettter.

Beyond the beginning

I opened this chapter with the assertion that the authors documented the beginning of a new era in art education. Some would question the assertion because prior hopes have been dashed, or because deep down there is litle conviction that art education plays a significant role in the education of young people.

The difference between recent events in art education and past disillusionments is that the standards for visual arts education and demonstrating their importance is not just a hope. There has occurred a multidimensional, simultaneous movement. A consensus has been achieved from the grass roots to the top, with a top down verification of the legitimate role of the arts in formal education.

With unprecedented foundation support, the follow-up studies of discipline-based art education have indicated some positive results. Greer (1993) wrote of three Getty goals in improving visual arts education: "changing the way American society values art in education"(p 13), "using a coherent theory is an effective starting place for art programs" (p.13), and planned implementation of a recognized model for change in schools for staff development and curriculum implementation in the Getty institutes. Change of a societal value takes more than a ten-year support from a foundation, although it may be too early to measure the even-

tual effect that it had on subsequent efforts reported in this chapter. Greer notes that this large undertaking remains a problem. However, the adoption of discipline- based art education has had far reaching effects in art education. Its success can be understood in that it has retained its alternative status to a product oriented curriculum, yet has been responsive to appropriate modifications and accommodated other concerns and issues. Greer noted that the greatest success of the Getty supported movement was the implementation model as it effected school boards, school administrators, art specialists/leadership teams, teachers, and students.

Those who have watched the passing of many good ideas know that good ideas are not sustained out of a miraculous conversion of society. What is begun must be kept in the forefront of attention. "The groundwork is laid," as Thomas Hatfield, executive director of the National Art Education Association, has emphasized in numerous 1994 pamphlets and brochures about the standards and Goals 2000 legislation. It is history...a history that is the foundation which enables each and every teacher of art in the U.S. to promote viable art education programs and compete for the dollars needed to support them. Should we wait for administrators to beg us to identify needs in order to improve existing art programs? Each art teacher must be proactive, that is, be:

***Inquisitive** about the literature that has been made available to administrators through their journals, illuminating what may be unfamiliar ideas to them with concrete examples of student achievements,

***alert** to opportunities and procedures for competing for dollars to build resources and acquire assistance to conduct the kind of program that you idealize,

* individually **assertive** and active in professional group efforts to improve visual arts curriculum, instruction and assessment, and

***well-versed** in the justifications for visual arts education provided in our literature, but meaningfully translated to make sense to the non-art educator through convincing anecdotes and testimony of student achievements that hold promise of greater achievements for all students. Art is a critical component of general education for all students since people know by what they see and organize meaningfully.

The ideas for action continue.

*Chart clear and distinct goals or outcomes with means by which you can observe and record evidence of student learning related to each. What is worth teaching is, ethically, worth checking for evidence that the intended learning is achieved.

* Self-reflect and double check the accuracy of the meaning of words that we use in art. How have terms expanded or changed? Avoid automatic talk about elements and principles. Elements of art have attributes that artists select and arrange according to some generic principles or rules of composition (design). These may be the familiar formalist principles of much of Western art, or structures (organizations, compositions) that are culturally meaningful or innovative.

Caution should be used in casual use of "aesthetic" as an adjective. Attention to aesthetic qualities (beauty) is not sufficient for claiming that a teacher includes aesthetics—a branch of philosophy that explores big general questions about what qualifies as "art" and the value of it in people's lives—in the curriculum.

Attention to sensory qualities and organization of a work of art is likewise only part of art criticism where searching for the meaning or interpretation of the work is the reason for looking closely at objects and organizational choices made by the artist. Conceptual clarity must precede a natural, free-flowing integration of the contributions from the disciplines or content areas of art in curriculum planning, instruction, and the assessment process.

* Create or modify learning experiences to encourage higher order thinking by allowing time for analytical, comparative, reflective, synthesizing, and inventive kinds of thinking behaviors as students respond to questions or solve problems. Assessment criteria should credit evidence of these same thinking behaviors under conditions that allow students time to reflect as they respond.

* Maintain meaningfulness of assessment by consolidation of similar criteria. Cluster evidence of basic art behaviors that are involved across art experiences related to aesthetics, art history, art criticism, and art production. The rationale and procedures for assessment based on basic art behaviors is available (Armstrong, 1994). Evidence of the behaviors—know, perceive, organize, inquire, value, manipulate, and interact/cooperate— can be assigned weight to correspond to art curriculum goal or outcome statements for reporting a valid summative level of achievement.

* Promote gathering adequate and appropriate demographic data when using district assessment instruments. The most defensible rationale for assessment is that it informs the student, teacher, parent and district relative to effectiveness of the curriculum and instruction. Demographic data provides information about possible intervening variables that may account for some variations in how students learn. Subsequently, it may provide reasons for modifications to make learning more successful.

*Together with creating instruments for recording evidence of student learning, identify a range of possible responses to each item that are equally different from each other in quality. Attach a code (often numerical) to each. Keep focus on the criterion along which student responses can vary, and isolate the criterion that is the one critical to what is being assessed. Do not ask or credit responses to two questions in one as you established definitions of your ratings. Called rubrics, these definitions of ratings given to possible responses to an assessment item promote accuracy and rater reliability as well as inter-rater reliability. Reliability, or consistency of one's ratings of student work or a student's response, is an ethical necessity.

* Utilize alternative means to set and ethically assess student-appropriate goals. Utilize aides to assist in recording students' response and to identify differ-

ent continuums of performance for each criterion that are appropriate for the student's conceptual or physical abilities.

* Update yourself to changes in art education and valid assessment of student learning as a result of new experiences in the art curriculum. Many teachers of art received their art education training prior to these philosophic changes and assessment mandates. Rapid changes in one's field can be confusing. The IAEA publication (in press) co-edited by Phyllis Kozlowski and Marilyn Schnake, will be helpful in seeing how compatibility exists between the national voluntary standards, Illinois fine arts goals, National Assessment in Educational Progress in Art framework, and DBAE.

The national and state associations for the visual arts , openminded art teachers, and foundation support from the Getty Center for Education in the Arts (which bridged the gap between research and practice in art education) have made changes in our field. Today it feels like having moved a boulder off its deep impression in the ground, and calling for a throng of strong persons to start it moving downhill. Which way will it go? It depends on the continuing strength of response to today's charge.

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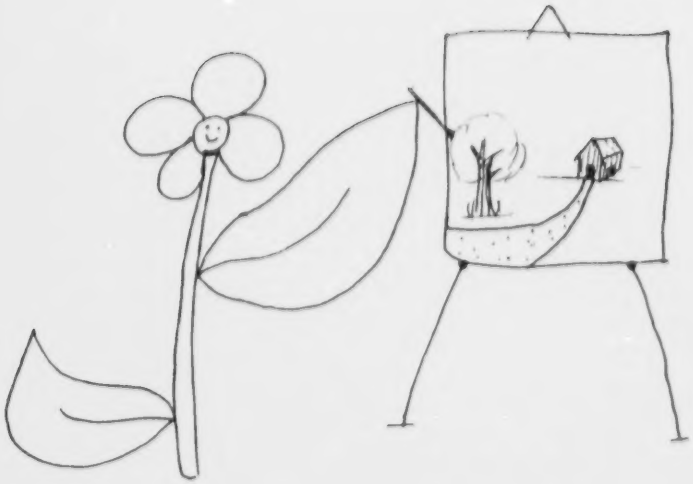

Bridget Shank, age 16

Name_____

Class_____ Date_____

Fifth Grade Student "Self-Rating " on Art Class Participation and Effort:

Please rate yourself, honestly, on each of the areas listed below, as to how you performed in art class today.

3 = I did excellent in my participation and effort today.
2 = I did what is expected in my participation and effort today.
1 = I could have done better in my participation and effort today.

"x" the appropriate number in each area

Areas to Rate Yourself:	**3**	**2**	**1**
Participation in Class Discussion and/or Art Learning Activities			
Interaction with Other Students			
In-Class Art Assignment(s)			

Student self-rating form used by Lisa Mack, Elementary Art Specialist, District #303, St Charles, IL.

Name_____

Class_____

The Name of the Artist Your Class Has Been Studying About For This Lesson Is:

_____

1. The things or parts of my art work that I am most pleased with are:

_____

_____,because_____

_____.

2. I feel I could have improved my work of art if I had _____

_____.

3. My work of art is similar to the artist we studied in the following ways:

_____

_____.

4. Please write a sentence or two to tell whether you liked studying about this artist. You must support this opinion with a reason.

_____

_____

_____

Rate Yourself On the Following Areas:

Showing "Lights" & "Darks" with Color Choices	3	2	1
Showing "Lights" & "Darks" with Pointillism	3	2	1
Filling Up the Space on the Paper 61	3	2	1

ART CONTRACT

UNIT _____

	possible points	earned points
1. PROCESSES		
1. _____	2	_____
2. _____	2	_____
3. _____	2	_____
4. _____	2	_____
5. _____	2	_____
MASTERY PROJECT		
2. CRAFTSMANSHIP		
-followed directions	2	_____
-choice of materials	2	_____
-neatness	2	_____
-originality	2	_____
3. HISTORY OR BACKGROUND		
check one: __ oral __ written __ mind map		
check one: __ self __ group		
members of your group		
_____		
_____		
_____		
	5	_____
4. DATE DUE	+ 2 -	_____

_____ teacher

_____ student

TOTAL POINTS _____

Developed by Mary Parks, Beebe Elementary School, Naperville, IL.
Appendix 3

FOAM-CORE SCULPTURE EVALUATION.....NAME _____

ART 3,4 → MRS. RONEY

HOUR_____

CREATIVITY AND COMPLEXITY: Given the amount of time spent on this project and the artists'work studied (Red Grooms, David Smith, public sculptures by local artists), what did you do? 50/

1. Is the design original and clever?_____
2. Is the sculpture complex or simple?_____
3. Are the PRINCIPLES OF DESIGN used?_____
   a. BALANCE_____
   b. EMPHASIS_____
   c. CONTRAST/VARIETY_____
   d. RHYTHM/MOVEMENT_____
   e. UNITY/HARMONY_____

CONSTRUCTION: Did you adapt your idea to the material? 100/

1. Is most of the sculpture foam-core board?_____
2. Is it 3D? Are there any flat, uninteresting sides?__
3. Are all cut lines controlled?_____
4. Did you sand surfaces when needed?_____
5. Is the modeling paste used sparingly and applied neatly?_____
6. Is there a raised base?_____

ADDED FOUND MATERIAL: (1 "found" object was required) 20/

1. Did you bring it to class?_____
2. Is the found material incorporated into the design, adding to or distracting from the overall design of the sculpture?_____

PAINTING:

1. Did you use a limited palette of colors?_____ List colors used here..._____ 80/
2. Are the colors repeated and BALANCED in placement?___
3. Are the colors applied neatly and with control?_____
4. Which Tempera Techniques were used?_____
   STIPPLE, HATCH, CROSS HATCH, SPATTER, PATTERN, TEXTURE

USE OF CLASSTIME AND EFFORT: (This project took 5 weeks) 250/

1. 5 weeks (22 working classes x 10 points each day =220 points)
   Were you ever absent?
   excused_____
   unexcused_____
2. Did you work independently or did Mrs. R. have to remind you to do your work?_____

Grade Scale:
A: 500-470
B: 469-425
C: 424-360
D: 359-325
E: 324 ↓

total=500/

Developed by Mary Kay Roney, Guilford High School, Rockford, IL.
Appendix 4

FUNDAMENTAL ART 3.....NAME_____

EVALUATION FOR THE DISTORTION/GRID PENCIL DRAWING SHELF#_____hour_____

DID YOU FOLLOW DIRECTIONS?

A. DISTORTION: 15/

1. Does the subject matter of the drawing look purposely distorted or poorly Drawn?
2. Did you use the grid system to create Distortion?
3. Was the grid system used to plan the composition?
4. Was the grid used for design or structure?

B. COMPOSITION: 10/

1. Did you use the SPACE handout to plan the composition?
2. Specifically, did you use placement, detail, size variation, overlapping elements, and converging lines?

C. 3-D FORM, using BALANCE of VALUE and CONTRAST: 15/

1. Is a strong light source evident?
2. Do the forms look 3-D?
3. Are forms shaded from black through many grays to white?
4. Can we see black against white? Pattern/Plain? Size variation?

D. 5 PENCIL TECHNIQUES: 15/

1. Did you skillfully use a variety of these? Pencil tip, stipple, hatch, cross-hatch, textures and patterns.
2. Did you use these techniques to create form or just in flat areas?

E. CREATIVITY: 10/

1. Did you pursue your own ideas and combine them with this assignment in a unique way?
2. Is this an interesting drawing for the viewer to see?

F. CRAFTSMANSHIP: 10/

1. Is your drawing free of smudges, smears, tears, and folds?
2. Are the edges of drawn forms smooth, neat, and controlled?

G. EFFORT/USE OF CLASSTIME: Because this was an in-class assignment, you gained 5 points credit each day you were here, working. This final drawing took 10 days to complete. 50/

GRADE SCALE:

A = 125 - 118
B = 117 - 106
C = 105 - 90
D = 89 - 81
E = 80 -

TOTAL 125/

Developed by Mary Kay Roney, Guilford High School, Rockford, IL.
Appendix 5

ART 3.....COLOR PENCIL DRAWING EVALUATION NAME_____HOUR_____

CREATIVITY - Is this drawing original, clever, personal?

COMPOSITION: /50

1. Is there a partial border?.....
2. Is there a variety (5) of characteristics, repeated, overlapped, and in varying sizes (sm.,med.,lg.)?..
3. Did you use Calligraphy?.....
4. Does the composition go off 3 sides of the paper?.

COLOR AND VALUE: /50

1. Are the colors applied transparently in layers?...
2. Are the colors balanced? Is there one color in the background? Is one color used overall to unify?
3. Is there a strong enough light source to see 3D forms?

PENCIL TECHNIQUES USED: /40

1. Tonal Blending.....
2. Linear Texture.....
3. Impressed Lines.....
4. Reverse Pattern.....

EFFORT/ USE OF ALLOTTED TIME / COMPLETENESS..... /60

EXCUSED_____

UNEXCUSED_____

GRADE SCALE /200
A=200-188
B=187-170
C=169-144
D=143-130
E=129-

Developed by Mary Kay Roney, Guilford High School, Rockford, IL.
Appendix 6

FINE ARTS LEARNER OUTCOME TEST
(Level 6)

STUDENT NAME _____ M F

To The Teacher: Place the four visuals labeled 1-4 in a location visible to all students in the class. Explain that the students are to use two words from the column on the right which they feel best describes the pictures.

To The Student: MATCH 2 WORDS FROM THE LIST WHICH DESCRIBE THE PICTURES.

Scary - Depressed - Warm - Dark - Soft - Sad

Lonely - Joy - Poor - Fun - Loving - Happy

1. The Scream (Munch) _____ _____
2. Mother & Child (Cassatt) _____ _____
3. Old Guitarist (Picasso) _____ _____
4. Le Moulin De La Galette (Renoir) _____ _____

To The Student: LOOK AT THE FOUR PICTURES (1 - 4). IDENTIFY THEM AS ONE OF THE FOLLOWING:

Painting - Drawing or Sketch - Sculpture - Fiber or Weaving

1. _____ 2. _____

3. _____ 4. _____

Submitted by Stan Karnoscak, Freeman Elementary Schools, Aurora West Schools, District 129, Aurora
Appendix 7

To The Student: FROM THE LIST OF WORDS BELOW, MATCH 2 WORDS THAT IDENTIFY THE TOOLS USED TO CREATE THAT ARTWORK.

String - Brushes - Paint - Clay
Glaze - Yarn - Pencils - Erasers

1. Painting _____ _____
2. Drawing or Sketch _____ _____
3. Pottery _____ _____
4. Fibers or Weaving _____ _____

To The Teacher: Place the Art Visuals (1 - 4) in a location visible to all students. Explain that they are to match two words from the list that they think were the tools used to create that artwork.

To The Student: LOOK AT THE VISUAL IMAGES LABELED 1 - 6; SELECT A STYLE THAT EACH PICTURE REPRESENTS.

Egyptian Art - Impressionistic Art - Realism
Oriental Art - American Indian Art - Cave Art

1. _____ 2. _____ 3. _____

4. _____ 5. _____ 6. _____

Do you create art at home or take extra art classes? Drawing, doodling, coloring, crafts, sewing, constructing? _____ Yes _____ No

FINE ARTS LEARNER OUTCOMES ASSESSMENT
(Level 6)

STUDENT NAME _____ M F

☐ GOAL I-A-1 Student has shown appropriate manners while experiencing the Visual Arts

☐ GOAL I-B-1 Student was able to recognize universal emotions and
I-D-1 experiences expressed in the Visual Arts
II-K-2
VQ-1 Student was able to express intuitive feelings through Visual Arts communication

Student was able to identify significant Visual Art images

☐ GOAL I-C-1 Student attended art classes on a weekly basis
II-G-1 (Minimum of 80% of the time)
*V-C-1

☐ GOAL I-E-1 Student became aware of the technology available in the Visual Arts (video, Xerox, computer generated art, etc.)

☐ GOAL II-H-1 Student was able to identify processes and tools of the Visual Arts

☐ GOAL II-F-1 By the end of the 6th grade, the student was aware and could recognize the elements contained in the checklist below:

___ Cutting ___ Printing ___ Tearing
___ Modeling ___ Coloring ___ Constructing
___ Glueing ___ Weaving ___ Painting
___ Glazing

☐ GOAL II-H-1 The student completed the group activity for Grade 6
II-G-1
III-G-1
III-M-1
III-M-2
III-N-5

☐ GOAL II-J-1 Student had the opportunity to use technology in the Visual Arts (Xerox, computer, video, etc.)

☐ GOAL II-I-1 Student was able to use appropriate visual and tactile perceptions of an art object

☐ GOAL II-K-1 Student was able to identify significant visual images
II-K-2 (Note: II-K-2 answered above in GOAL I-B-1)

☐ GOAL III-L-1 Student has incorporated artistic awareness in leisure time

☐ GOAL III-N-1 By the end of 6th grade, the student could identify and
III-N-2 demonstrate the use of the following tools:

III-N-3	___ Scissors	___ Crayons	___ Glue
III-N-4	___ Tempra Paint	___ Water Color	___ Pencils
III-N-5	___ Chalk	___ Markers	___ Clay

☐ GOAL III-I-1 Students extended their communication skills through the Visual Arts

☐ GOAL III-E-1 Students could demonstrate basic technological skills available in the Visual Arts

☐ GOAL III-H-1 Students were exposed to various types, styles and forms
I-C-1 of art
II-G-1

☐ GOAL IV-0-1 Students were active listeners and observers while experiencing historical art periods reflecting societies, cultures and civilizations

☐ GOAL IV-P-1 Students were exposed to and understands significant types, styles and forms of the Visual Arts
(Student Test - Historical Periods)

☐ GOAL V-Q-1 Students have experienced intuitive expressions of feelings through the Visual arts
(I-B-1)

☐ GOAL V-R-1 Students can differentiate between the various types, styles and forms of art at an age appropriate level

TEACHER CHECKLIST
FINE ARTS OUTCOMES ASSESSMENT
Level 6

Name _____

☐ GOAL 1-A-1 Student has shown appropriate manners
2 while experiencing the Fine Arts.

☐ GOAL 1-B-1 Student was able to recognize universal
1-D-1 emotions and experiences expressed in the Fine Arts.
- ☐ Visual Arts
- ☐ Music
- ☐ Drama
- ☐ Dance

☐ GOAL 1-E-1 Student became aware of the technology available in the Fine Arts (video, multiple imagery, computer generated designs or sounds. etc.).
- ☐ Visual Arts
- ☐ Music
- ☐ Drama
- ☐ Dance

Visual Art Lesson Plan Based on State Fine Arts Goals

TEACHER PLANNING FORM

Goal/Outcome: Goal 1,3; Outcome 1,2.

Subject: DRAWING

Objective/task:
Students will synthesize previous learning out aerial perspective and value by creating a realistic still life using geometric objects. Students will use the principles of gradation, emphasis and harmony; elements of value, shape and form.

Class/Period: Beginning Art

Teacher: Marge Dickinson

Preliminary Skills Needed by Students:
Preliminary lessons: overlap, size, placement and detail.(done on small paper).
Sighting techniques
Proportion, techniques of measurement.
7 part value scale

Method of Presentation: circle all applicable

Lecture
Peer Teaching
Looking at Examples
Looking at Art
Computer
Demo
Contract
Game Playing
Reading
Review
Problem solving: Individual/Group
Worksheets
Guest Speaker
Presentation: Individual/Group
Critique: Individual/Group
Discussion
Audio/Visual
Questioning
Worksheets

Materials:
12x18 paper, ebony pencils
Still life material, clip-on lights
Value scale
Reproductions of still life
Examples of fine art still life, and value

Circle or check Goals Used in This Lesson

Goal 1: Response
Student as Audience
ELEMENTS/PRINCIPLES/ CONCEPTS/VOCABULARIES
Sensory Elements:
Line Shape Value Color
Texture Space
Formal Principles:
balance repetition rhythm
contrast variety unity
Technical/Craftsmanship
Use of materials/technique
Expressive:
mood, emotion, ideas,values.
Interrelationships between sensory,formal, technical.
Aesthetic Qualities:
Imitation/literal (description)
Formal/visual (analysis)
Expressive/Emotional (interpretation)
Judgment (higher level thinking

Goal 2: Production/Response Processes and Tools. The creation of:
Drawing: EBONY PENCIL plus others
Painting
Graphic Design
Printmaking
Sculpture
Media Arts
Pottery
Mixed Media
Architecture
_____

Goal 3: Production: Skills/ Creation/ Production
(The student as producer/performer. List media/project
DRAWING
STILL LIFE

Goal 4: Response History/Culture
Identify period,style,artist, significant works of art
Changes through the ages
Underlying causes of change
Influences of visual arts on societies, civilizations, cultures.
Ways in which arts reflect various societies, civilizations, cultures
Universal themes

Goal 5: Uniqueness
Individual/Group
Vocabulary
Permanent
Tactile
Higher Level Thinking
Problem Solving
Creative
Tools/media
Visualizing
Abstract Thought
Observing
Communication Skills
Education for Employment
Becoming Discriminating Consumers
Social Awareness

Assessment Method
RATING SCALE
GROUP CRITIQUE

Timeline: Start: Fourth week
Completion: Takes 8 class periods

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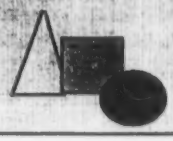
STUDENT FORM

LESSON:

Geometric Still Life



Teacher Mrs. Dickinson

Student:_____

Credit Card:_____

Class/Period: Beginning Art

This assignment is a task for Outcome #1 and Outcome #2 which encompass State Goals for Learning #1 (the vocabulary and terms), #2 (processes and tools) and #3 (performance). Terms and processes will be tested through the use of a multiple choice test at the conclusion of this assignment.

The Task

Create a still life of geometric forms using a cube, a ball, a cone and a cylinder; add one light source and strong shadows.

Vocabulary

Geometric	value shading	space
gradation	harmony	size
emphasis	overlap	form
placement	detail	highlight
cast shadow	reflected light	

MATERIALS NEEDED

12 x 18 paper	Ebony Pencil	Eraser
Still Life material	Value scale	
Clip-on lights	Four preliminary exercises in showing depth	

Scoing must be done with the Assessment Rating Scale (pink sheet):

Student Grade

Teacher Grade

Steps:

☐ 1. Complete all preliminary exercises and turn in before starting the still life

☐ 2. Set up still life of cube, ball, cone, cylinder. Set up a clip-on light so you can have one light source.

☐ 3. Lightly sketch the objects. Consider the concepts of overlap, size, placement and detail.

☐ 4. When finished, begin to put in shadows by turning on the light and putting in the cast shadows, reflected light, graded shadows. Use a very light pencil (4H) to sketch in the preliminary lines; switch to darker pencils as you move to through the assignments.

☐ 5. Choose one of the four shading techniques (hatching, crosshatching, blending and stipling) and complete the still life drawing. Create a center of interest. Eliminate all lines

☐ 6. Complete by signing in the lower right hand corner, stapling to wall, putting up credit card in correct place, filling out grade sheet (please use scoring rubric) and putting in the grade box. Good work!

Assessment: Rating scale, group critique

14-16: Advanced work
12-13: High proficiency
10-11: Proficiency
0-9: Novice

Group critique grade will be based on class participation.

All scores will be doubled due to the length of time and the fact that this Assignment is a culminating activity.

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Criteria

FOCUS:

1. 12 x 18 paper, Used Ebony Pencil, 4 geometric objects, Realistic. Followed all directions.
2. Used strong light source
3. Used One shading technique throughout
4. Value only (no lines)
5. On time, signed, grade sheet filled in, Picture on wall, credit card in correct place.

ELEMENTS/PRINCIPLES/EXPRESSIVE

1. Use of Gradation (gradual changing of shadows on rounded objects)
2. Used 7 values
3. Harmony of technique (consistent use of pencil technique and shading technique)
4. Used Space/depth concepts (overlapping, placement, size and detail, etc)
5. Center of interest (emphasis) shown through contrast of light and dark.

CRAFTSMANSHIP/TECHNIQUE

1. Neat, [illegible] smudges, no folds, clean edges on objects
2. 3-D effect created through gradation, contrast, placement of objects, shading technique
3. [illegible] pencil technique in shading
4. [illegible] each day when done working.

CREATIVITY

1. [illegible] solution to the problem (possibly [illegible] in arrangement of objects, lighting, [illegible] technique, size of objects, unusual areas of contrast, background, ideas inspired by masterworks in books, on the board etc)
2. Able to work/think independently

TOTAL:

PH/Assignments/GeomStill/

BEST COPY AVAILABLE

Slab House - 7th grade

NAME _____

Grade Sheet for My Clay House

	Student	Teacher
Focus: 1. Completed on time. 2. All paperwork and questions completed. 3. Preliminary sketches included and stapled to this sheet. 4. Media used: clay, slip, underglaze, clear overglaze. 5. Details added to house (windows, bushes, etc.). 6. Textures added to house (brick, siding, bushes, doorknobs, etc).		
Elements/Principles/Expressive 1. Variety of shapes and sizes (large, small, variety of shapes) 2. Composition balanced *informally/formally *please circle one. 3. Color is realistically used.		
Craftsmanship/Technique 1. Carefully planned, carefully made 2. Edges neat and carefully done, everything is sharp, not sloppy. 3. Clay holds together (use of slip) 4. Details done carefully		
Creativity 1. creative solution to problem 2. House orignal to student 3. Some additional enhancement (added stuff) beyond just the house.		

1. What is the title of your work? _____

2. Write a credit line for your work. _____

3. Vocabulary. Please define the following.

bat _____

slab _____

glazed _____

pottery _____

plastic _____

leather hard _____

slip _____

kiln _____

bisqueware _____

fired _____

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VISUAL ART ASSESSMENT RUBRIC

ASSESSMENT SHEET FOR ALL ASSIGNMENTS: Use in conjunction with the criteria sheet. Read each number carefully. It helps to start at the bottom of each section and gradually move up until you come to the number that describes what was done You might want to give a decimal (like 3.5) if you don't think the assignment made it all the way to the next number.

Focus: Criteria established in the assignment. The focus is more than the art product; it extends to the criteria procedures like deadlines, format, critique, identification, paperwork.

4. Assignment on time; meets or exceeds all criteria.
3. Assignment on time with one criteria missing.
2. Assignment on time but has two criteria missing.
1. Assignment late or has a three or four criteria missing.
0. Assignment late or has inappropriate solution to problem, incomplete.

Elements/Principles/Expressive: Correct use of elements (line, shape/form, value, space, color texture) and Principles (balance, harmony, variety, emphasis, rhythm/movement/repetition, gradation, proportion and unity) and Expressive elements (emotions, concepts, metaphors, etc.) to solve problem.

4. Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
3. Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
2. Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
1. Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
0. Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problem.

Craftsmanship/Technique: Craftsmanship is aptitude, skill, manual dexterity in use of media and tools. Technique is manner and skill with which the artist employs the tool/materials to achieve the chosen effect.

4. Assignment exhibits great skill/mastery in manipulation of media and technique used to express creative idea.
3. Assignment exhibits proficiency in manipulation of media and technique used to express creative idea.
2. Assignment exhibits some degree of skill in manipulation of media and technique used to express creative idea.
1. Assignments exhibits less than average ability or skill in manipulation of media and technique used to express creative idea.
0. Assignment exhibits little or no apparent skills in manipulation of media and technique used to express creative idea.

Creativity/Elaboration/Inventiveness/Independence: Involves amplification, development of theme in unique manner. Work exhibits a distinctive, individual style (manner of expression) unique to the student. Student works independently.

4. Superior degree of originality throughout; very unique solution; theme has been elaborated upon to a high degree; ability to take initiative in assignment that augments what is learned. Self-initiated. Complex solution.
3. Above average degree of originality throughout; theme is present with some elaboration; shows ability to work and think independently. May have sought additional material to accomplish project idea.
2. Average degree of originality throughout; theme is present with little elaboration; some initiative in working and independent thinking.
1. Below average originality; theme is not fully developed; little initiative in working or thinking independently.
0. Lack of originality; theme is very weak, trite, stereotypical, copied or traced; very little or no initiative; students waits to be told what to do.

PM/schools/rubrics/12243

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Instructor: Date: Class Project	Focus:	Elements Principles Expression	Craftsmanship Technique	Creativity	Total Score
1					
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32				Average	

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Evaluation in Art Education